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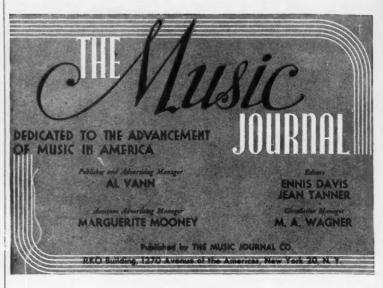
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IN THIS ISSUE

I T IS the purpose of this magazine to offer to our readers articles that are thought provoking and informative, especially as concerns ideas and causes in the music world which lack adequate means of communication and promotion. We make little effort in the direction of the casual reader . . . nor are we a journal for the scholar. Our editorial policy is pointed directly at the musician who may be an organist and choirmaster, a music educator, a radio station music director, a music librarian . . . anyone who seriously concerns himself with the growth and development of our music culture and who wants to know something of the thinking and action of those who are leaders in our music life.

So it is with great pleasure that we read comments which have been received concerning the series of articles written by Mrs. Helen M. Thompson on "The Community Symphony Orchestra—Its Establishment and Development." Mrs. Thompson is Executive Secretary of the American Symphony Orchestra League. The fifth of her series appears in this issue.



From California comes word that the first four of Mrs. Thompson's articles were used as subject matter for a discussion at a regional meeting of music educators, A college professor in the midwest is using them as the basis for class lectures on "Music in the Community." A west coast symphony conductor called a meeting of the executive board of his orchestra and seriously and emphatically read to them the article on conductors. There are many indications that Mrs. Thompson's articles are building into a practical handbook that will be of

great value to anyone concerned with the development of an orchestra in his own community. It is hoped that some means may be found to organize these articles into book form upon completion of the series.

We congratulate Mrs. Thompson upon the success of her series and its enthusiastic reception by many individuals and communities who are finding immediate and practical help in the excellent and interestingly written material which she is providing.



In this issue Lawrence Tibbett begins a series of six articles having to do with the non-musical problems that must be met and solved by the young artist. In both fields of music performance and music education there are thousands of cases of failure and frustration due not to lack of musical competence but rather to inability of the individual to adjust his everyday behavior pattern so that he can get along with the people with whom he must associate and work.

It is not unusual to hear bitter complaints and charges of "politics" from someone who is having a tough time making a go of his job. He claims that a political front has been organized to work against him-and, of course, without any provocation whatsoever on his part. Even a casual examination of the situation will often disclose that the individual himself is responsible for his plight and that most of his troubles can be traced to personal mistakes rather than artistic and professional ones. Strangely enough, a large percentage of these troubles are due to plain bad manners and a lack of decent consideration of other people's feelings.

Mr. Tibbett's six articles on Managers, Press, Committees, Travelling, Public Life, and Private Life will deal with the many personal, nonmusical affairs which the young artist will find most important in his building of a career. We invited Mr. Tibbett to write this series because of his high standing as a person in his profession-as well as an artist. Many times his fellow artists have called him into service as chairman or spokesman because of their respect for his personal standing within the profession and with the public. We know of no one who can give better advice to beginning

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A Singing Career

LAWRENCE TIBBETT



NOTE: This is the first of a series of articles by Lawrence Tibbett in which he considers the extracurricular problems pertaining to the much-discussed question of "public relations" encountered by every artist. Mr. Tibbett believes that very often a young musician at the outset jeopardizes a promising future by offending (through ignorance) the very people he is most anxious to please. In this series, Mr. Tibbett writes about Managers, Press, Committees, Travelling, Public Life and Private Life—the factors of an artist's life which assume an importance secondary only to musicianship in the successful building of a career.

I. MANAGERS

AS a child I remember being taught that a tree falling in the forest would make no noise if no one was there to hear it. The concert and opera singer's voice comes under the same law. Therefore, the first essential for a young singer (or instrumentalist, for that matter) after diligent preparation for a professional career, is to be presented to the public and kept before it. Although there have been exceptions to the general procedure, the surest way to do this is to have an energetic manager, full of confidence and belief in the artist he is presenting.

Unfortunately, there is no set course to pursue when looking for such management. Some people are lucky enough to study with a teacher who has the proper "contacts," can call a manager, arrange an audition, and have the debutant brought before the public already under permanent contract. This, however, is very unusual. Some kind of preliminary appearance is generally necessary, and it must be important enough so that managements immediately recognize the potentialities of the debutant and are willing to sign him up with an eye to the future.

The relationship of artist to management is more of a partnership than the distribution of fees and percentages would seem to indicate. There must be an interchange of confidence and wholehearted cooperation if the combination is ever going to succeed.

At the outset, the artist must remember that the impresario can get along very well without him—there are always plenty of other musicians waiting to be promoted—but he cannot do without the manager. A good one takes a long-term view of projects for each individual, whereas the performer thinks, naturally enough, primarily of the job immediately at hand. It often occurs that small concerts, fill-in dates, and inconspicuous radio programs play an important role when seen as parts of a complete picture, even though taken

by themselves they amount to almost nothing.

At times the artist cannot see the woods for the trees, and is tempted to "go temperamental" and tell the manager what he thinks of him. He should remember that any successful business operation is based on mutual trust and good faith. If he shows that he doubts the manager, he is already taking the first step toward antagonizing him, and will be directly responsible for any neglect which may follow.

On the other hand, I do not mean to imply that he should be a "yesman." In a business partnership, differences of opinion are bound to come up and should be settled by talking them over frankly, seriously, and without hysteria. Two minds are better than one, and collaboration invariably produces the desired results. Too many artists decide that they have what amounts to a royal prerogative and that they can accept or reject proposals as they wish.

What manager will not be helpful if a singer says to him, "Look, old man, couldn't you possibly arrange to give me one free day between my concerts? You know travelling tires me, and I can't sing my best unless I have time to rest." You'll get the extra day whenever humanly possible.

(Continued on page 48)

Harmonic Foundation of String Intonation

A. I. McHOSE

Mr. McHose, head of the theory department of Eastman School of Music, has written and edited a wide range of works having to do with theory and its teaching.

HARMONIC foundation for string intonation is by no means a new idea. Harmonic feeling begins at the very moment the stringed instrument is removed from its case and the Pythagorean fifths are established in preparation for performance. For centuries our musical thinking in terms of certain theoretical viewpoints has been based on scales and intervals, and there still exist points of view which try to avoid the importance of the chord as long as it is possible to do so. It might be well to remember what Parry says about the scale:

It is advisable to guard against the familiar misconception that scales are made first and music afterwards. Scales are made in the process of endeavoring to make music, and continue to be altered and modified, generation after generation, even till the art has arrived at a high degree of maturity.¹

From considerable reading on the subject of intonation, I have found that the acousticians classify the instruments that produce pitch into two groups, non-keyboard and keyboard. In the first group are the strings, voice, brass, and woodwinds; in the second group are the piano, organ, chromatic harp, and so on. Considerable controversy regarding intonation arises among the musicians within each group, as well as between groups. Many of us have participated in these heated arguments, which never reach a satisfactory conclusion. Perhaps a simple compromise might be initiated; a compromise which exists in music literature itself.

During the past twenty years a

rising generation of young theoretical pedagogues have objected to the teacher-pupil lineage of theoretical treatises. The texts of each generation were a rehash of the past, with a few additions from the current generation. These texts grew further away from composition until, in 1920, hardly a rule was applicable to late nineteenth century composition. Our present-day theoreticians are engaged in serious research, trying to pull things together so that we will know just what makes music tick. Extensive study has been made of the sixteenth century, and such authorities as Jeppesohn, Merritt, Soderlund, and others have shed new light on the construction of the music of that period.

In like manner, research in the music literature of the seventeenth, eighteenth, and nineteenth centuries is in progress. In addition, during these centuries acoustical studies dealing with scales, intervals, chords, and so on were made. With this background of research information, it is possible to propose that since the young string performer will at first be taught music literature which is definitely of the eighteenth and nineteenth century, we should incorporate into his training the fundamental elements of this period.

Philippe Rameau, who in the eighteenth century did much to influence the teaching of composition, proposed three extremely important theories concerning the musical thought of his time. Although he divided the musical world into pro and con camps, the musicians of the late eighteenth and the nineteenth centuries profited much by his teachings. He argues that the music of his time is evolved from the chord:

that an interval is an incomplete chord; that a melody implies a harmonic background; that a key center is the result of chord progression; that the scale or mode does not create a key, but rather is an alphabetical arrangement of tones derived from the tonic, subdominant, and dominant harmonies. All these theories are derived from one basic theory which he calls "the theory of inversion."

In brief, Rameau's theory of inversion allows a chord to be inverted without losing its identity. Using this theory in a practical way, knowing the root, one can determine what chord member is in any of the voices. For instance, if Example I-a is played, the musician will first identify the chord as a major triad, and the most important tone felt will be the root. (Examples referred to in this article are on pages 42 and 43.) The soprano and the bass tones can easily be identified because the entire sound will want to be in the state of rest, as in Example I-b. To the average listener, it is not necessary to know that it is the D-major triad. However, if Example I-a is played and a listener is told that A is in the soprano, he can readily determine that the chord which was played is the D-major triad, since he will sense that A is the fifth of the chord. From this deduction, it is easy to determine that D is the root, and that, consequently, he is hearing the D-major triad.

Rameau also points out that an interval implies a chord. In Example 2 by George Böhm (1661-1733) notice the chords implied by the two-voice counterpoint. The implied roots appear in the bass clef under Böhm's music. The perfect fifth at

¹ Sir G. Hubert H. Parry, The Evolution of the Art of Music, p. 16. London: Kegan Paul. French, Trubner and Company, Ltd., 1923.

the entrance of the imitation at the fifth implies the D-minor triad. Carrying on this theory, the intervals imply relatively few chords, and very simple ones, in the key of A-minor. Example 3 illustrates how a major third may imply either a major triad or a minor triad.

The theory of Fundamental Bass of Rameau has been modernized through research into the theory of classification of root movement. The whole idea centers around the fact that there must be law and order in the chord progressions in an eighteenth and nineteenth century musical composition. In Example 4 let us consider that G-major has been established and we play the first two chords, stopping on the A-minor triad. We will find that the A-minor triad will suggest a normal progression to a chord whose root will be on D; furthermore, our musical ear will demand one more chord after the D chord before a feeling of rest will be assured. The A-minor triad belongs to the second classification; the D chord will be in the first classification; and the G chord will be the tonic center. There are four classifications of the roots in a center. The root movements in relation to classification may be by normal progression, repetition, elision, or retrogression. For a composition to remain in the style of the eighteenth and nineteenth centuries, normal progression must appear more often than repetition; too much elision and retrogression will affect the style.

Equal Temperament

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In the eighteenth century one more important event took place which helped the application of Rameau's theories to composition. This was the enthusiastic support given equal temperament. In this tuning system the only interval in agreement with the chord of nature is the octave; the perfect fifth is smaller than the just perfect fifth; the tempered major third is slightly larger than the just major third: the tempered minor third is slightly smaller than the just minor third; and so on. Without equal temperament, enharmonic modulations and so on, would be impossible.

Comparative studies of equal temperamental tuning, Pythagorean tun-

ing, and just tuning reveal variations in the frequencies obtained for the chromatic scale. According to Dr. Cadek of the University of Alabama, the Pythagorean chromatic scale is closer to the equal temperament scale. The just scale is at times in definite disagreement with equal temperament. The point which I wish to stress is that what we hear and accept in public performance is, to begin with, out of tune scientifically. We, therefore, as musicians, have aurally established a norm for being in tune. But what we consider in tune is out of tune. To top this one, the music critic who says a performer's intonation was bad in last night's performance of the Tchaikovsky violin concerto, is actually saying the performer played out of tune in a system which is out of

A matter for serious consideration is whether or not the young student of violin should be trained from the standpoint of the theories which support the characteristics of the eighteenth and nineteenth century composition and also have the intonation based upon the equal temperament system.

In attacking this proposition I found that, beginning with the nineteenth century and coming up to the present, there are many violin methods based upon the harmonic point of view. I noted, for example, that many student exercises have a teacher's obligato, supporting counterpoint, or accompanying figure. These can all be reduced to fundamental bass solutions, as found in Example 2.

The late Jacques Gordon, who taught violin at the Eastman School of Music and who was also an accomplished pianist, constantly accompanied his students on the piano. It was his conviction that there is entirely too much practicing of just the solo violin. He went one step further and argued that any string player who has any aptitude for the piano should develop his ability to at least Grade VII, because the piano can supply the necessary harmonic meaning so essential in controlling intonation. Mr. Gordon's successor, André de Ribaupierre, is of the same opinion. Mr. Allison MacKown, cello instructor, definitely argues that string players in quartets or in orchestras



should use tempered intonation. A number of years ago, for one of our American Composers' concerts, a composer wrote a melodic passage enharmonically, having the first violins in a sharp key and the second violins in a flat key. He thought the result would be an amazing difference, somewhere between a quarter to an eighth of a tone. On the very first playing, he was surprised to find that all he heard was a good unison. The point is just this, one plays either in tune or out of tune. One must accept the fact that, even though our equal temperament is physically out of tune, there is honestly little difference to the average ear between a pure perfect fifth and a tempered fifth.

In our first-year Theory course, we have noticed that our students' sight-singing improves in intonation in direct proportion to their assimiliation of the fundamentals of a period of music. The better they understand the construction of the music, the better they sing in tune.

In order to avoid confusion concerning the manner in which harmonic thinking should be incorporated into the first years of violin pedagogy, it is necessary to establish a norm for our basis of thinking. Let us say that the student is from eight to ten years of age, and that he is being taught either privately or in class. At this age he has practically no theoretical training: his musical experience in the public schools has been primarily rote songs; and he is just learning the rudiments of music. The rote songs, however, have established the sense

(Continued on page 40)

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American Music

Comes of Age

June Kelly, member of the Philadelphia LaScala Opera Company and well known as a concert artist, gives special emphasis to American songs in her concerts. Here she comments especially on the songs composed by Charles Ives.

JUNE KELLY

URING the past year and a half there have been certain revolutionary changes in the field of American music. One of these is the universal recognition now accorded to the compositions of Charles Ives. Formerly, an Ives number on a program of songs seemed to impress the audience as being strange, too modern, and more of a curiosity than anything else. Having studied them for years before being able to sing them, I was convinced that they were an important milestone in our artistic development, and therefore insisted on singing them every time I had a chance, in spite of the fact that in doing so I was performing a labor of love and achieving a succès d'estime instead of performing songs which were a sure-fire success with the audience.

Now, however, all of this has changed. The ugly duckling has suddenly turned into a beautiful white swan. The Ives Third Symphony, performed for the first time last year by the Little Symphony in the Carnegie Chamber Music Hall under the direction of Lou Harrison, won the Pulitzer Prize. John Kirkpatrick, playing the Concord Sonata for Piano, was so rapturously received by the critics that he sold out a second Town Hall recital two weeks later because he was repeating the work. I suddenly find myself being offered concerts requesting an entire program of Charles Ives's songs.

This is all the more surprising



when one realizes that Mr. Ives will celebrate his seventy-fifth anniversary in October of this year and it is nineteen years since he has composed anything. Actually, his major works were composed between 1906

There are two main reasons for the apparent neglect of Mr. Ives's music. First of all, there is the music itself, and second there are novel conditions which Mr. Ives has always imposed on his publishers. This would have increased the difficulty of publication of even the most

popular compositions.

Charles Edward Ives was born in Danbury, Connecticut. His father was a musician, taught violin, piano, and theory, and led the local band, He was very much interested in acoustics, and undoubtedly the experiments he made influenced the early music training of his son. One of his minor innovations was to place various sections of the town band at assorted sites in the public square, and then have them all play variations on some well-known theme while he studied the effect,

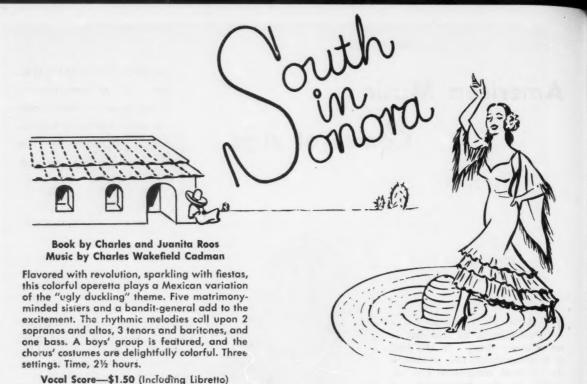
which was a bit out of the ordinary, to say the least. This led him to the possibilities of quarter-tone and dissonant music. Although this may not seem to be so unusual today, it must be realized that all of this was taking place in Connecticut long before the present century brought on its Schoenbergs and Stravinskys, or even its Debussys and Ravels.

Young Charles began composing when he was about ten years old, and immediately proved that he was not writing in the accepted mode of musicians of his day. As an example, one of his earliest compositions is enough to cite. At that time as now, one popular form of expression for a brass band was to play a march so that it sounded as though the band were marching down the street, approaching and then going away again. Most of us remember this effect when John Philip Sousa was a popular attraction.

Young Ives conceived the idea of having two bands approach from opposite directions, playing different tunes in different keys, passing each other and then going off into the distance again. As may be imagined, the result was sensational.

Charles Ives went to Yale and studied music with Horatio Parker, Dudley Buck, and Howard Shelley. Outside of his compositions, his previous training had consisted in playing a snare drum and the pipe organ. Both of these were congenial

(Continued on page 48)



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HARRY SPANGLER

Harry Spangler is a member of the music faculty of the Bowling Green (Ohio) State University. He emphasizes the value of scientific approach in piano playing.



WE are living in a world fashioned by science. Personal efficiency is required in most fields of human activity. There is a growing need for more effective teaching in all branches of learning.

Pertinent facts useful to piano teachers are being marshaled from many sources. Experimental findings from psychological laboratories are providing valuable data for music teachers. Ortmann1 has given the piano teacher a wealth of factual and practical material based on experimental records. Further information is available through recordings and television. The demand for teachers who are able to use this information is growing. There is need for published psychological material pertaining to music and presented in non-technical language. Most fields of learning require special attention to teaching methods in their particular subjects. Piano teaching requires as much skill as any subject and more than many, yet it has been sadly neglected. The traditional assumption that a series of successful artistic performances is the only requisite for good piano teaching is passing. Piano teaching is coming

Assuming that all students from high school with college entrance requirements satisfied have participated in some form of musical activity, and that many of them have studied music privately during high school years, still only a small group of piano students will emerge. Let us designate these as group one, who,

by reason of contest successes and teacher encouragement, wish to become professional musicians. The second group will continue to study music at college as a cultural subject, and will set aside about an hour a day for practice. This second group is very large and may be considered the reserve from which the teacher will draw his students.

The professional music student enters an institute of music in some large city, and frequently enrolls under some well-known pianist. This student encounters the conventional curriculum, which requires that most of his time be spent in the study of music. Liberal Arts courses are necessarily meager (about 32 hours), so that his degree work may be completed in four years. The second group, upon completing their college work, will have taken a couple of laboratory sciences and a large sampling of courses in various fields of learning. At graduation, then, we have two groups of students with different concepts and with different outlooks on life; each going forth into society to practice their professional services - music, law, teaching, and so on.

While this is not the place to attempt an outline of the theory of learning, certain antecedent materials which parallel music methods might be helpful as a guidepost.

About 1880, Ebbinghaus experimented with nonsense syllables which could be associated with learning. By counting the number of repetitions required for mastery of the word list, the famous forgetting curve was set up. Learning by repetition was stressed. The mechanistic

view of learning was carried farther in Thorndike's studies of animal behavior, and was continued by J. B. Watson, Behaviorism 1919. Recalling the flood of piano etudes emanating from Germany between 1850 and 1900, and later from France, it is easy to see that the method is largely repetition, which in many cases is the basic "secret" of a number of well-known pianists. Recent psychological direction is toward general intelligence and interests, while repetition is placed farther back in rank of importance. The genetic character of learning plainly emerges.

Herein arises the problem: our hypothetical young teacher is frequently the product of pianistic "heritage"; that is some successful pianist was taught by Liszt, who in turn taught another successful performer, and so we seem to have an inherited method built on a shifting personal equation. In too many cases the why and the wherefore were of little interest, the main points of interest were more practice and more recital programs.

Catalogs are inclined to stress the "heritage" idea for the usual publicity "appeal." That this type of teaching is obsolescent is apparent from the migration of students to music centers during the summer to study with able teachers.

Now the teacher is confronted with teaching an average student who allots only an hour a day for practice. Tutored under the "heritage" system, she has little preparation for meeting the normal teaching situation.

A well-organized plan of proce-(Continued on page 46)

¹ Otto Ortmann, The Physiological Mechanics of Piano Technique. E. P. Dutton & Co., New York, 1929.



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Music Teaching Chaos

ROWLAND W. DUNHAM

The dean of the School of Music of the University of Colorado has fault to find with some tendencies in the development of college music courses. Do you agree?

A T the turn of the present century the training of students for a professional musical career was almost entirely in the hands of conservatories of music. These institutions were groups of studios where the vocal or instrumental skills of individuals were developed by specialists who usually were competent to give adequate technical and artistic preparation. Courses in theory, music history, ear training and sight reading were required for a diploma.

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Music in the colleges and universities was offered as a cultural subject. Music history became a course in listening, often called appreciation, The departments of music increased in size and popularity as their importance began to be recognized. With glee club conductors and band leaders already on the campuses it was inevitable that opportunities would be offered to study voice and wind instruments. Courses in piano, organ, violin, and the other instruments soon became part of the college electives. Extra fees made applied music profitable. Many colleges used these profits to help out other, less lucrative departments.

Then came the general availability of courses leading to professional music degrees. These soon became tremendously popular with ambitious young music students. A college degree was a desirable objective.

This departure by the colleges led to a situation that presented a real challenge to the European-styled conservatories. Immediately they were forced to work out courses that appeared to satisfy comparable requirements. Some academic subjects were a necessity, and offering them



meant that the conservatories must either engage teachers for the nonmusical work or become affiliated with some college. Both methods were (and still are) used.

At the present time we have in America a difficult problem in the education of the musician. It might be profitable to consider the relative strengths and weaknesses of the college music department and the independent conservatory of music.

In colleges, departments of music present as wide a diversity of objectives and offerings as the auspices under which they operate. These objectives run all the way from purely "cultural" courses for liberal arts students to full-fledged professional schools. The music courses may be limited to "appreciation" and elementary "musicology," with limited lower division credit; they may permit a minor or a major with some Applied Music toward a B. A. or a B. S. degree; they may be largely of a professional nature leading to a

Bachelor of Music or a Bachelor of Music Education degree, with wide choices in the concentrated field. Facilities are equally varied, ranging from a few rooms in a corner of an antiquated building to a splendid modern soundproofed building. Faculties differ proportionately as do the courses and equipment.

The music department may consist of one or two persons who direct ensembles and present meager courses in general musical literature as part of liberal arts. Some colleges place music in the hands of their Education department. A favorite device is the inclusion of music in a Fine Arts college or department along with painting, sculpture, drama, and dancing. Few colleges permit an independent school or department which can determine its own policies and form its own philosophies.

With such wide variation in aims and organization, it is small wonder that standards are in a state of chaos. A liberal arts dean with little knowledge (or even interest) in the realm of music is rarely a qualified person to select capable instructors. As a result, many colleges have a musical personnel of rather meager capabilities. To be sure some of them may possess a Master's degree, often a Doctor's, but experience has consistently proved the unreliability of such guarantees of musicianship. Where the musical head has been chosen wisely and the dean is willing to leave musical matters in more experienced hands, the result may be successful. Unfortunately, this does not always happen.

(Continued on page 36)

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Prizes versus Commissions

GARDNER READ

Gardner Read, member of Boston University music faculty, questions the values of both competitions and commissions—unless they result in performances.

IF some of the pioneers of our American music were alive today, men such as Edward Mac-Dowell, Horatio Parker, and George Chadwick, they would indeed have reason to be amazed and highly gratified at the recognition and encouragement accorded the serious American composer during the past decade. Not only is his actual existence now freely admitted by the concertgoing public, but his work has in many instances been rewarded by fairly tangible approval in the form of prize contests and commissions for new works from important musical organizations.

This recognition, nonetheless, is still less practical than it should be, especially in the matter of fees for symphonic performance. Discounting the immense amount of time and both physical and emotional energy that go into the writing of an extended serious work, the composer has yet to face many disheartening problems before his music is even heard. As everyone knows, he not only must copy out the full score, but must provide a complete set of orchestral parts as well-an onerous task at best! This latter job falls to the composer unless he is able to afford the services of a copvist. If this is so he may well spend from one to three hundred dollars getting his music only to the point of rehearsal, let alone public performance. Assuming that his work will be "honored" by four or five additional performances following its premiere (optimistic thought!), and assuming likewise that the respective orchestras agree to pay the composer \$35 to \$50 a performance (or con-

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siderably less if he doesn't happen to be a Copland or a Piston), our composer will have made back not much more than a half of his initial outlay. All glory, laud, and honor are his but, alas, one cannot subsist solely on such intangibles, gratifying though they may be to the ego.

What, then, can be done to aid the serious composer in financial matters, and what has been accomplished in the past to mitigate this situation? Two important means of recognition and encouragement have tried to meet the problem, if not to solve it; namely, the establishment of prize contests for symphonic, operatic, and chamber works, and commissions for specific scores. In the open competition group, those sponsored by the Paderewski Fund, the Society for the Publication of American Music, the National Federation of Music Clubs, the George Gershwin Award, and the Composers Press Publication Award come immediately to mind, while important commissions have come from the League of Composers, the Ditson Fund, the Koussevitzky Foundation, and many of our firstrank orchestras. Both methods of stimulating creative effort have certrin advantages as well as some obvious drawbacks which it might be well to evaluate here and now.

Disillusionment

One can never consider it a foregone conclusion that any one of the many works hopefully submitted in a prize contest will prove to be worthy of the award offered. In several such competitions in the past

the judges found no work of sufficient merit in their opinion to warrant the bestowal of a cash prize. Instead, one or two entries were given honorable mention, which to many a sensitive composer is almost more damning than being ignored! On the other hand, many scores which were awarded first prize, all too often proved later to be of dubious value, and became something of a boomerang to their creators. Owing, no doubt, to the intensive ballyhoo put forth in true Hollywood fashion by the donors of the award, the concertgoing public seems invariably to expect a prize score to be greater than it can possibly be. Disappointment and disillusionment nearly always follow, and one more American work is shelved for good!

Very possibly the disturbingly low percentage of really worth while scores brought to light by competitions could be appreciably raised by a revision of some of the rules and conditions of these contests. I speak here particularly of the familiar stipulation that "no published or previously performed work is eligible for entry." If the professed object of our composition contests is to uncover new music of intrinsic valuekeen and individual imagination plus sound craftsmanship-surely the very fact that a work has been played would possibly indicate a slight superiority over those which have not. I believe one can truthfully state that the majority of those American works which have received performances by our front-line musical organizations have contained ele-

(Continued on page 44)

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Purposeful Practice

RICARDO ODNOPOSOFF

An eminent violinist presents further evidence that the music student must exercise intelligence in his selection of exercise material and in his routining of it.

HE highest aim of any artist is I to give a performance that is as close as possible to perfection. That means he must give unstintingly of himself in a program that is balanced and appealing from the musical, stylistic, and technical points of view. We know it is in technique that performers encounter the greatest difficulties and sometimes fail for lack of sufficient ability and ease to interpret or bring out the deeper meanings of music. It even seems at times that performers, through their preoccupation, lose sight of the fact that technique is only a means to complete freedom in interpretation, and not an end in itself. In the past quarter of a century technical dexterity has arrived at a point hitherto undreamed of, and teachers of today are making a great effort to develop a method which, while arriving at the same goal, will shorten the path and accomplish the same or better results by simplifying the approach.

Although the solution of this problem is the same for beginners and advanced artists of the violin, for the purpose of this article let us separate the two categories. First, we have the student who is endeavoring to develop his technique and build up a repertoire. The more advanced player attempts to maintain his technique at top form, keep his repertoire and add to it. The beginner should keep to the orthodox way of practicing scales, exercises, and etudes and should also begin work, as soon as possible, on the more important compositions in violin literature. In my experience as a teacher I have discovered that it is essential to instill in the young student a sense of responsibility which can be acquired only by playing worthwhile music with perfection as his goal. It stands to reason that much depends on the teacher and his ability to make everything fully understandable to the pupil.

My teacher, Carl Flesch, considered mental conditioning for practice just as important as the actual physical work involved. Thus, a student practicing a dull exercise without knowing exactly what he is supposed to accomplish might as well go out and take a walk or read a book for all the good it will do him.

One of his strongest beliefs was that mere practice for its own sake was not worth while, and he stressed the necessity for physical and mental alertness during the entire practice period. For this reason, he did not approve of over-long working hours, as once the student became too tired to concentrate fully on the work there was no benefit to be derived from mere manual drill.

Student Understanding

While obviously there are exceptions, depending upon the temperament of the individual, I personally have observed this to be true with the majority of my students, both at the Vienna State Conservatory and in my master classes in Caracas. Once he understands the purpose of the exercise, it is possible that the student can make variations of it, and in fact improve upon it.

In the second category, of course,

the artist should be able to judge for himself what the best and quickest means of ironing out technical difficulties are. For him, most of these difficulties appear in passages of works which he has learned long before and then left for a certain period without playing, and therefore involve only a few notes or groups of notes and not an entire passage. Even so, it is amazing how many artists will practice the entire portion of the work, going over it again and again, when simple, concentrated exercise on the faulty notes would be enough. If I find a complicated and uneven place in my bowing, I do not play the same thing over and over again until I am tired of it and have lost the ability to judge whether or not I am improving-if indeed I can remember what the original problem was. Take the same bowing pattern and bring it down on the same rhythm to the skeleton. That means write it down in simplified form on the empty strings, if the difficulty lies in changing strings. Practice this on an easy-to-remember etude which does not present any difficulties for the left hand, so that you can concentrate on your right arm. If it appears to be on one string, you do the same playing scales, by practicing the pattern on each note. When an easy rendition results, return and play the original passage, first slowly, then increasing the speed to the demanded tempo. Nine times out of ten you will be able to play the passage perfectly after working on it three or four minutes.

(Continued on page 54)

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makes statements that may give pause to critics.



THE electronic organ is fast attaining importance in the musical life of our country, as an instrument not only for churches and schools, but also for concert and home use. Six organ names are now competing in the field of electrotones: the Allen, Baldwin, Connsonata, Wurlitzer, Hammond, and Lowery.

Unfortunately the first era of electronic organs was ushered in with an undignified representation of musical taste from radio, theaters, and other entertainment media, thus creating a confusion of opinion regarding the abilities of the electronic organ. However, the improvements in the recent models justify the prediction that the electronic organ will soon occupy a professional level equal to that of the concert piano. The electrotone is here to stay, so it must be recognized on its own merits.

Much depends on the musicians who adapt their playing and teaching abilities to this instrument, upon correct acoustics, the installation of the organ, the make of instrument chosen, and the repertoire selected for each instrument.

A great deal has been written into the advertisements of the manufacturers of the electronic organs regarding their ability to match the traditional pipe organ tones synthetically, such as flutes, strings, diapasons, and reed stops. This claim without complete explanation is very confusing to the general public, music committees, and individuals who are shopping for their first electronic organ. For each organ demonstrator points out honestly

and convincingly the strong points of his instrument, disregarding its shortcomings. Actually, no two organs, electronic or pipe organs, sound or play exactly alike. Nor is it always possible to play the same music as effectively on one organ (whether electronic or pipe) as on another. This holds true for other instruments as well. No two pianos, even when built in the same series by the same company, of the same model, play alike. The touch and tone vary with the individual instrument. Furthermore, there never was any comparison between a four-manual organ and a two-manual organ in ability to present the complete literature for organ.

Choice of Literature

Another point of confusion arises in the public mind as to the actual understanding and definition of organ music itself. Some particular makes of electrotones are more responsive to a quick staccato touch than others, and we find many organists in the profession who, because it is financially profitable and because their particular instrument responds best to this type of thing, choose to adapt piano literature to the organ. While these organists may have a fine technique and play major piano works well, they have in most cases never studied the music originally written for the organ. They will say when demonstrating their instrument that they don't like the other electronic organs because it is not possible to play these compositions on them. Of course not;

but still others may best fit another organist's repertoire and style of playing.

There are also a number of organists who, having been trained some twenty or thirty years ago, have repertoires consisting mainly of operatic melodies and orchestral transcriptions. Since the organ literature at that time was known principally for a few major composers' names, it was deemed necessary to play transcriptions and arrangements of music written for instruments other than the organ. It is as though one were trying to adapt a violin solo for the oboe. While both oboe and violin can produce a solo, they hardly tell the same musical story. For a piece of music must convey an idea and tell a story, as well as carry the individual style of the composer. It must therefore depend a great deal on the proper representation of musical instruments and repertoire.

Now that the organ has enough composers both past and present to represent it, the playing of transcriptions is no longer necessary or acceptable by those who know the art of the organ as a solo instrument. We can therefore find sufficient music written for quality programming as adapted for the instrument to be played.

A third group of organists actually present standard organ repertoire but perform church organ concerts without regard for the public's taste as to programming, full organ or dissonance. While some ultra-modern American and French organ music contains this type of thing, the or-

(Continued on page 33)



Small Ensemble Values

J. FREDERICK MULLER

Mr. Müller is director of music in Elkhart, Ind., a city noted for its production of music instruments. He highlights the value of small ensemble training.

S MALL ensembles are the backbone of our American instrumental music course of study. If they function the year round in the public school life of the instrumentalist, he will take an active interest in music after high school and college. Ensembles will provide musical ideas that will develop and advance as the individuals advance into maturity. There is no debate at this point as to whether the music is good or bad. Let us say what we mean in music and use ensemble music that will be understood by the young performer.

How often have we heard it said, "The performers of today will be the listening audience of tomorrow"! But something happened; it didn't work out that way. Many symphony orchestras are still running in the red and the professional band has not made its appearance. We haven't solved the problem, but let us see what has happened where the small ensemble movement has succeeded.

We must remember that the small ensemble takes our music to all the people; that the performer must be able to understand the idea he is attempting to communicate. If he is interested only in the notes and rhythm then the audience understanding will be just as limited.

We have learned in our instrumental music growing up process that small ensemble training in school will set the stage and assure an active life with music after high school and college days. We know this has been true wherever students have grown up under the small ensemble influence. It is a known fact that without small ensemble experience the majority of active music students in high school and college stop playing after graduation. The reason is simple: they have not learned how to express their own musical personality. In the orchestra and band the individual personality is geared to what is best for the group. This is good. But how can we expect people to function as individuals when they have not been given the type of training which teaches them to think and act as individuals?

Ensemble Participation

Growing up in our city means becoming attached to a group in which abilities and friendships stem from a like interest. In the group we have the encouragement of doing things together. In the kindergarten we begin the learning process of singing songs together, exploring and learning the meaning of rhythm and creating sounds with the rhythm band instruments which fit into practically everything children do. Music education must begin when the child enters public education and continue along with the total learning process. In this way it is expected that the child will learn according to a well-defined plan of education. and music will become a living art, communicating things beautiful on their level of communication, The challenge to succeed in a group is human nature, therefore we believe in the advantages of small-group participation and begin the development of ensemble participation on the kindergarten level.

The young instrumentalist should gain admission to the orchestra and

band with a required background of small ensemble experience. The place and effectiveness of his instrument, quality, and tone color in the larger musical organization will be individually understood and felt. The individual members of the brass section will have learned to listen for the various voices to speak. They will have learned that each instrument deserves its proportionate share of the over-all tonal picture: that dynamics, balance, and blend are proportions; that beauty of tone can be a reality only when the individual member knows how to listen and hear the individual voicing as prescribed by the composer; that bowed and wind articulations mean more than playing the notes in time, in tune.

Without ensemble experience the student enters the orchestra and band unable to comprehend any of the above essentials. The thrill of symphonic performance is lost to him and endless uninteresting hours of rehearsal must be devoted to learning these essentials to perform ing in larger organizations. The net result is a host of disillusioned individuals prepared technically for the wonderful experience of membership in the orchestra and band but, lacking ensemble maturity, they are unable to hear even their own contribution. The long hours of solo performance devoted to the development of technical proficiency create an individual unable to cope with playing on the team.

We must strike a balance in our training program. The small ensemble is the logical step in the devel-

(Continued on page 44)

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Musical Romanticism

ROBERT KEMPER ROSENBURG

Mr. Rosenburg is known to our readers as a facile writer who explores unusual aspects of musical topics and individuals in a thoroughly readable fashion.

T is difficult to determine the ex-T is difficult to determine and act date when a given historical movement had its inception, and the task is further complicated when a cultural rather than a political or economic era is under consideration. Thus, considerable research would be necessary before one could determine the exact beginning of the Romantic movement and what forces contributed to it. Suffice it to say that its main characteristics were apparent in the eighteenth century, and were, no doubt, a reaction against the formalism of that time. Of the many and often opposing elements that comprise this movement, it is necessary to mention but two in connection with music. First and less important is the interest in what is old, not in any sense of slavish imitation and reverence, but as a source of emotional stimulation. Secondly, there is the dependence on literature, and to a lesser degree on the visual arts, for inspiration. As for the philosophy of the Romantic movement, it was a glorification of individuals, especially those who defied the traditional aspect of life.

This aspect is certainly an important factor in the work of Beethoven, who is often spoken of as the first composer of the Romantic movement. Leonora, the heroine of his opera, defies tradition by dressing in male attire and becoming a prison guard; and Prometheus, Coriolanus, and Egmont were all characters who refused to conform to the molds of existing society. Goethe and Byron were the literary sponsors of the movement and their heroes. Faust and Manfred, both of whom defied all moral traditions. were the subjects for repeated musi-

cal treatment, both in operas and as symphonic poems. Going a step further, it is noteworthy that many German writers of this period rated music as the highest form of art and attempted to make their own compositions, especially poetry as much like music as possible. But it was not the objective art of the opera which kindled creative imaginations, but a form which portrayed the subjective experiences of the emotions. And the most flexible medium for these highly personal outpourings was the art song, or to give it its German title, the lied.

Literary Influences

Vocal music has always been a predominant form of composition, but up to the Romantic era the voice was used to further the dramatic action of an opera or oratorio, or more often to exhibit the range and flexibility of the performer. In the early nineteenth century, composers, dominated by literary considerations, decided to make the song a vehicle for their most personal and passionate expression. Besides the extra-musical consideration, however, there was another factor involved in the development of this type of music, and that was the emergence of the piano. Keyboard instruments were known in the early Middle Ages, and by the end of the seventeenth century the relative tone volume of each key had been so far standardized that composers could employ such instruments with the reasonable hope that their works could be performed as they were conceived. Yet these virginals, clavichords, and harpsichords lacked

resonance and depended on the virtuosity of the performer for their effect. Through the skill of such manufacturers as Clementi and Steinway, the piano of around 1810 had gained the brilliance, sonority, and range which were to make it the most popular instrument of the century. And because of its potentialities for expressing moods, and the practicability of a single instrument as an accompaniment, the piano gave the physical impetus necessary for the creation of a vast number of art songs.

Of course the song was not the only form of music cultivated. The prevailing interest in the emotional aspects of life had its effect on opera. and this branch of theatrical art reached a hitherto unrealized height of dramatic intensity in which the vocal flexibility of the singer was no longer the prime factor. Not only in these forms of music was the literary element dominant; purely instrumental compositions were dependent on a libretto for full significance. Thus the sonata form was altered until it could be used as a vehicle for expressing extra musical ideas. Liszt developed this element in his compositions by creating a new genre, the tone poem. So, by the end of the nineteenth century, music as an art depending on itself alone for its effect had almost completely disappeared; the literary predilections of the early Romantic composers had grown into an ogre which was destroying the very thing it was supposed to stimulate. Nevertheless, during its bloom, and even during its decline, the Romantic concept produced music of enduring value.

(Continued on page 50)

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The Community Symphony Orchestra — Its Establishment and Development

V. THE SYMPHONY WOMEN'S COMMITTEE

HELEN M. THOMPSON

Mrs. Thompson, Secretary of the American Symphony Orchestra League, presents the fifth in this pioneer series of articles on the community orchestra.

A FIVE- or ten-year collection of official minutes of a community symphony orchestra's executive board meetings usually contains several familiar refrains—rather like the chorus of a song. Each year adds new suggestions (containing the same old phrases) for meeting the deficit, and discussions on whether to raise or lower ticket prices. And each year's entries almost invariably include a graciously worded resolution commending "the ladies" on their excellent work on behalf of the orchestra and especially for their splendid efforts during the moneyraising campaign.

The chorus of the song, if it were written with abject apologies to Gilbert and Sullivan, might go some-

thing like this:

The deficit, oh the deficit Always mounting, how astounding! The ticket prices—what new devices Higher-lower, lower—higher? But to the ladies—ah, the ladies! Congratulations, felicitations, Commendations, appreciations, Oh, may the ladies never forsake The community symphon-e-e-e!

For, the "top brass" notwithstanding, it is usually "the ladies" who do the street pounding and telephoning in order to actually sell symphony tickets. It is they who do the year-in, year-out word-of-mouth symphony promotion, and therein lies the basic story of the success of many community symphonies.

Not only do the women sell tickets, they also raise contributions, help meet deficits, develop wide promotional programs, originate and manage music appreciation pro-



grams and educational projects, find ways to buy orchestra equipment and handle social activities for the symphony. Just as the ladies' aids have long been a mainstay for churches and their ministers, so symphony women's committees step in to help the orchestra and the conductor in a thousand different ways.

The women of the community usually are alert to the city's cultural needs. Examine the history of the city's other cultural activities—the churches, the library, the art museum, the music organizations, the city parks and playgrounds. More often than not it will be found that the starting point for each development was in the dreams and visions of sincere, civic-minded women. They are predestined by their very sex to think in terms of the future—of a better place in which their children will live, of a community

with constantly expanding cultural and spiritual assets to offset the evergrowing deteriorating influences.

Women have not only the necessary vision, but also a calm faith in the ultimate triumph of that which is good. (As Mammy Yokum of comic-strip fame puts it, "Good will always win out because it's better.") Added to these valuable characteristics is a practical "doers" approach to problems involving ingenious use of the resources at hand. Whereas a man will go out and buy a brand new tack hammer which is exactly the right tool for doing a small household repair job, a woman will probably save the price of the tack hammer by using the heel of her shoe. She will then perhaps spend the money saved to buy a new flower for a hat. Thus she will have met the practical problem adequately while at the same time making her own corner of the world a little more beautiful.

Properly or not, community symphony orchestras seem to have to depend a great deal on this "make do" philosophy. A men's board is prone to draw up a fine large-scale plan and then bog down in its execution because not all the conditions essential to its success can be met. Furthermore, businessmen are accustomed to viewing projects in terms of dollar soundness, with profits or losses being the determining factor in their decisions. The men's approach is vital and necessary in the operation of a symphony orchestra. But of equal value is the women's

(Continued on page 54)



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Sigma Alpha Iota American Music Awards

Miss Grentzer is the National Director of Sigma Alpha Iota's American Music Awards. Here she presents the general objectives and specific procedures of SAI in that fraternity's efforts to assist in the development of contemporary American music.

ROSE MARIE GRENTZER

UNTIL recently most of the music performed in American concert halls was European. Artists and conductors paid little attention to American music except to decry most of it and insist that the remainder was lacking in box office appeal. We have long needed to give our composers and our audiences a break—for the composers, recognition and encouragement; for audiences, opportunities to hear American works. Only by these methods can we hope to develop a music culture.

Simply wanting a culture is not enough; we must try to bring about conditions favorable to its growth and development. Of course we will always find people who mourn the future. They tell themselves and others that in the past centuries Europeans reached the pinnacle of greatness in music and there is nothing new to be said. They remind me of the man employed in the United States Patent Office who, at the turn of the century, handed in his resignation because he felt that everything worth while had been invented and soon he would be jobless.

These and similar ideas are not peculiar to our day only; they are common to every generation. In each age there are those who look at the past with admiring complacency and at the future with frightened pessimism. Fortunately art, like life, is timeless and inexhaustible and we have only to go back to the history



of art to become encouraged and optimistic about the future.

In Romain Rolland's Essay on Music1 he summarizes the position music has played in the social scheme of the past. He says, "It adapts itself to all conditions of society. It is a courtly and poetic art under Francis I and Charles IX; an art of faith and fighting with the Reformation; an art of affectation and princely pride under Louis XIV; an art of the salon in the eighteenth century. Then it becomes the lyric expression of revolutionaires, and it will be the voice of the democratic societies of the future, as it was the voice of the aristocratic societies of the past."

If history again repeats itself it will be this voice of a democratic society out of which the American art music of the century will grow. Since American music to be truly ours must spring from us, it is the happy privilege of each of us to find how

¹ Published by Allen, Towne, and Heath, Inc., New York.

he may best contribute to its development and then work with all the faith and trust he has on something in which he believes. We can no longer rely on wealthy patrons to support our art or to mold it.

The first half of the twentieth century has been a revolutionary one in the history of music. It has been characterized by a return to objectivity and functionalism; some American composers have even resorted to the primitive and exotic, partly in an attempt to get closer to the folk art, and partly to try to start anew. These and other innovations seem to startle many of the people who are still living in the glow of romanticism of the nineteenth century. They find it difficult to face the pragmatism of today and the various stages of experimentation and transition.

Perhaps the greatest hope for the development of a serious musical culture in America rests with the youth of the country. With this belief and with the realization that ideas not only take root but blossom during the formative college years, the Sigma Alpha Iota national professional music fraternity has as one of its purposes "to further the development of music in America."

Throughout the Fraternity's existence it has played an active and varied part in the support and promotion of American composers and American music. Among its projects

(Continued on page 33)

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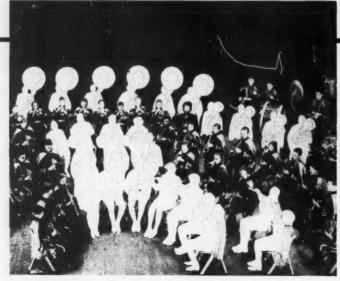
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(Continued from page 29)

has been the building of a yearround cottage at the MacDowell Colony, and the establishment of an endowment fund for its permanent care. Sigma Alpha Iota also maintains a Composers' Bureau which serves as a clearing house for information about its own composers and makes available to chapters copies of manuscripts and published works. Significant in the development of the Bureau is the fact that soon it will be expanded to include works and information of all American composers.

College chapters are encouraged to make annual gifts to their respective school libraries of scores or recordings of American music. Each year one issue of the Fraternity magazine. Pan Pipes, is devoted to the contemporary music scene. This special issue is intended as a tribute to all creative and promotional phases of American music, and as a stimulus to college and alumnac groups. Also direct encouragement and assistance to American composers have been given through numerous composition contests sponsored by the Fraternity. However, none have assumed the proportions of the present national competition, the American Music Awards.

Knowing that contemporary music needs performances, each year the college and alumnae chapters of Sigma Alpha Iota, now nearing one hundred and fifty in number, give at least one program devoted entirely to American music. For a period of years these programs have included many premiere performances and, perhaps of greater significance, numerous repeat performances.

Utilizing this tremendous outlet for performance and knowing that music is its own best incentive, Sigma Alpha Iota inaugurated its American Music Awards contest this year by the publication of gift works by the composer-judges. Peter Mennin and Burrill Phillips have each written two choral compositions for women's voices, and Roy Harris has written a Toccata for piano. These compositions have been published by Carl Fischer, Inc., as the first in the Sigma Alpha Iota Modern Music Series. This series will continue to grow as the winning composers

add their works to those of our distinguished composer-judges.

The contest this year is for a choral work for women's voices and a piano composition. The winner in each division will receive a cash award and publication of his work in the series mentioned above, the composer retaining all royalties. In addition, he will have the support of the Fraternity in its many phases of promotion and performance.

And so through these various channels Sigma Alpha Iota gives its assistance to American composers and toward the building of understanding audiences who will ultimately demand the performance of American music.

The future of American music is a hopeful one. Throughout musical history there have been periods which did not produce perfection to the degree of a Beethoven or a Bach, but no one can deny that some of the music written in those times was great music. Whether or not this century will produce one of the great epochs in American music remains to be seen, but undoubtedly we will take our place within a degree of greatness.

CARRELL

(Continued from page 21)

ganist should consider whether he can play this music and make it acceptable to his public. Since a good definition of "art" is "good taste," good programming is an important factor.

While the organ still has not been transferred from the church to the home or concert hall, the possibility of using the ensemble registration available for home study and concert performance is present. This is especially true of some of the later models of electronic organs. For these, solo and concert literature can be selected so as to parallel that of the piano, which is studied, practiced, and performed at home and in concert. Most of the electrotones also now have the standard 32-note pedal board necessary for standard repertoire and ease of performance as well.

Up to the present time, lack of complete supplies for the manufacture of these instruments has led

the electronic companies to give priority to churches and schools. Many smaller churches which formerly depended on a smaller organ or piano for church services have purchased a new electronic organ and found it to their satisfaction. Until the recent improvements were made on this instrument, music committees shied away from it because of the fact that organ demonstrators interpreted music with the same spurts and outbursts as are occasionally heard on the radio. I remember demonstrating the organ for a very well-educated committee. They had heard all other organs and had about decided that nothing but a pipe organ would do, for all previous organ demonstrators had played not the music originally written for organ but improvisations, transcriptions, and novelties. Upon hearing a large excerpt of the Caesar Franck Choral in A Minor, which tended to the use of strings and later an oboe solo with accompaniment, they arranged for the purchase of an electronic organ. Their reason was that this organ produced a smoother type of music. Now a smooth melodic line can be produced on almost any organ, electronic or pipe, by the use of correct fingering and control of the release of each note. For while the touch of organs varies, correct technique is always to strike each note to the bottom of the key or limit of its ability to be depressed. But it requires care and finger control in the release of the key to be able to pass from one note to the next without a staccato break. Hence, while some electronic organs are more easily played than others, the result depends mainly on the basic amount of technique and finger control previously acquired from the piano by the organist himself. For while it is true of all musical instruments that some are voiced more mellow and some more brilliant, this is only a matter of particular individual taste for tone quality. Selection of an electronic organ should be based not only on tone and scope of the instrument but also on its ability to blend one tone color with another. The amount of organ literature available to a particular instrument depends on this,

There is a great deal of organ literature written for and adaptable to this instrument, owing to the sat-



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isfactory ensemble available on the newer models. Few organists have experimented enough to discover that all early keyboard music, such as Handel's two volumes for harpsichord, together with all other early keyboard music written for virginal. spinet, harpsichord, and clavier, are live and cheerful music, suitable for this instrument. In this group, some of the composers whose works are available to the instrument are Frescobaldi, Chambonnieres, Couperin, Buxtehude, Purcell, Scarlatti, Kuhnau, Mattheson, and Rameau. A wealth of material for solo performance in itself, and not difficult to play. Among the music originally written for light organ registration without heavy reeds are also more than sixteen concertos of Handel adaptable to the ensemble registration of the electronic organ, together with the four concertos arranged by Bach from Vivaldi. Contrary to the teaching of many organ teachers who attempt to teach from insufficiently edited editions and who believe these should be played on full organ, the concertos of Bach were originally written for strings. Hence they are adaptable to the ensemble registration of the electronic organ.

In the case of Handel's Concertos, these were written for a light registration because of the composer's belief that heavy reeds should not be included in his organ. In his time it was difficult to obtain servicing of heavy reeds, which are inclined to be easily affected by climatic conditions and get out of tune.

Electrotones can be tuned, and once regulated need no further adjustment, for most of them operate on the principle of radio tubes, which can be easily replaced.

There are also many other Bach works, such as the six trio sonatas or pieces from instrumental movements from the Cantatas. All these are of varying grades, from accompaniment with solo to such technically difficult pieces as the Toccata sinfonia, "We Thank Thee, God," which sound well on this ensemble of a well-voiced electronic organ.

Adagio movements and other excerpts, as well as complete numbers, can be chosen for practice, concert, and teaching, from the six sonatas of Mendelssohn, the Trois Chorals and complete organ works of Caesar Franck. Many of these are also suit-

able to the church service, even though they retain the standard quality of a concert piece. We can also select repertoire from the more than twenty organ sonatas of Rheinberger and Sir Edward Elgar and more than twenty organ works of Camille Saint Saëns. Franck and Louis Vierne wrote pieces for harmonium which are also suitable for light registration electrotones. These are only a few of the composers whose names can be represented in the repertoire for the instrument in solo performance. Public libraries of large cities carry most of these, so an organist can try them out before deciding to add these numbers to his permanent repertoire. New and more efficient editions of these works are constantly being issued, which makes teaching and individual study easier.

We also have many worthy compositions of living composers which are here to stay and have been published since 1940. To mention a few: "Pastoral," Darius Milhaud; "Fantasia," Maekelberghe; "The Chinese Boy and the Bamboo Flute." Spencer: "From the Swiss Mountains," William Wentzel. With the exception of Maekelberghe's "Fantasia," which requires a sound knowledge of piano technique to perform, these compositions are interesting harmony and not difficult to play. To any organist in doubt as to the music best adapted to the electronic organ as a solo instrument, or for accompaniment, it is suggested that he make himself familiar with the complete literature available for organ by obtaining from music store or library a complete history of organ repertoire. He can also do extended reference work by gaining a reading knowledge of these works. This will not only aid in the organist's ability to select the correct music for his own playing style and instrument, but will within a period of months greatly improve his sight-reading ability.

Pedal technique for the electronic organ is the same as that for a pipe organ. A good brief and basic pedal study technique has been prepared for organ by Flor Peeters. Others have been written by Dickenson, Gleason, and (most technical of all) Jeanne Demessieux.

It is only logical that the larger works of the Bach type, which must

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be executed on full and which have many parts interweaving in elaborate design, should be left to the larger instruments, such as a three-or four-manual pipe organ. For this type of thing cannot be effectively performed on even a two-manual pipe organ. Still there is a wealth of actual organ music available for solo performance, teaching, and accompaniment which is more practical and possible than most people realize.

Recently the electronic organ has been used in Town Hall in New York City in a concert with harpsichord and strings. Music given included concertos of Handel and Bach and sonatas of Mozart for string players. These instruments have also been used with symphony orchestras and in the Los Angeles Philharmonic Auditorium.

The University of California at Los Angeles has given several concerts using the organ as orchestral accompaniment to Mozart concertos. While the organ used was a fourmanual instrument, the registration used was soft strings and diapason tone which matched the timbre of piano tone. This tone coloring is also available on most electrotones.

With all these points in mind, a future for the electronic organ as a solo and concert instrument as well as one which can be used for home, teaching, church, school and accompaniment is being established, and the electronic organ is finding a permanent place in musical America.

DUNHAM

(Continued from page 15)

In college musical curricula there is an insistence on a preponderance of academic subjects to assure a "broad general education." This may total anywhere from 40 per cent to 60 per cent. Much might be said in defense of such a plan. Indeed, the musician of the past has been justifiably criticized for his narrow specialized training. Nevertheless, the fact must be apparent that the greater the academic demands the less must be the professional preparation in a field that requires highly developed skills and knowledge. Including a large amount of liberal arts work and at the same time training a student for a musical career can be balanced only by lengthening the time necessary to

earn a degree.

Applied music presents a definite challenge to the college music department. It raises the fundamental question of technic, especially on the instrumental side of the picture. There is an increasing tendency among musicians to discount this problem. One man tells me that it is important to acquire only such technic as shall prepare for adequate musical expression, and that this should be our sole concern. Such an attitude seems to me to imply the training of students to acquire only a superficial ability to get over the notes well enough to play some of the literature. To me it would, if generally accepted, lead to the exploitation of more or less fluent sight readers whose command of artistic performance must be very limited to say the least. Is this what we want in the future professional

Misconceptions

Musical theory might come under scrutiny when an evaluation of college music is made. College students who elect music do so under various influences. Some believe it to be a "snap" course. Others have been led to believe they have some special aptitude. Since there is little of a selective nature in the registration of students, it is inevitable that there are many who have little or no genuine musical ability. In theory, the inclusion of these weak students causes serious handicaps for the good students in the frequently over-large classes. Teachers of theory are themselves selected with a view to getting a difficult task assigned to the person who seems to have the necessary qualifications. This subject is really the one which requires the most efficient teacher available. It is not sufficient to teach students to write progressions of a series of rules. The true purpose is to reveal to them the elements of beauty in music and to give them the opportunity to find ways of their own to create such beauty. Musical literacy is of course essential, but a harmony course which is focused on mere correct progressions misses the true objective

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划是是是是是是是是是是是是是是是是是是是是是是是是是是是是是是是是是是 completely. Harmony is not a sort of musical algebra with little relation to performance or musical comprehension. Much could be said about ear training and sight reading. My own feeling is that a lamentable percentage of our musicians, student and professional alike, have ears totally lacking in perception and discrimination on even an elementary level. As to sight reading, probably the less said the better.

Heads of music departments ought to be, first of all, thorough musicians completely trained and experienced, with a broad knowledge of the many fields of music. Otherwise their selection of staff members can scarcely be based on anything but superficial judgment. Whereas the first question asked an applicant is so commonly how many degrees he has, it should be a request to play (or sing) some composition in his repertoire. Many will disagree with this contention, but the list of qualifications should read performance, musicianship, personality, and training-in this order.

This analysis of music in colleges may sound severe in the extreme, but many of the best musicians of my acquaintance will agree with most of it and have subscribed to it in effect. Now let us look at the conservatory.

A Serious Difficulty

Conservatories are faced with a serious difficulty-they are obliged to make the project pay its way. This obligates them to assembling the best teachers available at various levels of remuneration and efficiency. Good musicians resent paying over about half the fees of the students to the institution. Many of these schools have had to make concessions to their traditional policies even to the extent of offering dancing, dramatics, and popular music. In some cases well-established standards have been lowered noticeably, with a consequent lessening of prestige.

The assembling of a series of studios under one head has many disadvantages which have led to the elimination of some and to the loss of position in the musical world in the case of many others. Conservatories have been obliged to offer degrees in music. This has been done either by adding special academic teachers or by some sort of a college

affiliation. In the former case it has been almost impossible to secure persons whose place in the academic world is altogether satisfactory. In the latter case there have often appeared all kinds of complications.

Performance of a high standard has always been the chief aim of the conservatory. As a consequence, these institutions have turned out a long line of fine singers and players whose names are legend in the profession. In theory and solfeggio too, their records have been generally commendable. But their gradnates have been, first and last, musicians with little general education. Naturally, the college men have regarded them as specialists in a very narrow field. It is not at all surprising, therefore, that the number of first-class conservatories of music has shrunk to a few who still carry on with distinction despite an up-hill battle for their very life.

Honest Appraisal

The foregoing is a picture of the two camps into whose keeping is entrusted the training of the future professional musicians of America. Some of the strengths and weaknesses of each type of training have been mentioned. It should be understood that there are many college music departments and many conservatories that are first-class institutions. How unfortunate that there seems to be some rift dividing the two! So often we hear college men belittle the conservatory people as "narrow and technical specialists without much culture." And, on the other hand, the conservatory may term their opponents "intellectual snobs and half-baked musicians." How ridiculous and how destructive such childish attitudes really are!

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There is a place for both types of musical training. What is needed is an honest appraisal by each protagonist of his own position and responsibility. The colleges need to find out if the accusations of superficiality and lack of professional standards are justified. Conservatories must take the chip from their shoulders and devise methods to bring their all-around program into line.

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should be clearing houses for so many of our subjects of controversy. Generally, these conferences result in the utterance of many words about many things. These remarks may serve to enlighten those who hear or read them, to exploit personal erudition, or to tell us how well we are doing. Seldom does any matter come up that may arouse discussion which will excite anybody to action. Words are well enough, All of us enjoy having our virtues exploited. Few of us like to hear our shortcomings. The matter elaborated in this paper is one of the sore spots which is inevitably "hush-hush" in public. Isn't it about time that we concerned ourselves with our musical heirs? Shall we continue to wrangle over our differences in whispers while we know perfectly well that there is a large amount of absolutely bad teaching of music going on, sometimes with the sanction of membership in a national organization which ought to have decent standards and insist on their maintenance? These are real issues and will remain such unless we get together in sincerity and improve conditions which perpetuate music's preatest threat-the mediocrity which permeates the profession throughout this entire country of ours.

McHOSE

(Continued from page 9)

of major and minor. This gives the teacher of the stringed instrument something on which to work. It is my belief that the harmonic sense is there, and that all one need do is to call the student's attention to this

Accordingly, the instructor can begin to draw out this harmonic sense. The student should be taught to distinguish major triads from minor triads. He should be taught to sing major and minor triads. You might ask why chords should be taught before intervals. The question is easily explained by Example 3. If F-sharp and A-sharp can imply two chords, one major and the other minor, it is possible that other chords could also be implied. The only stable sound in the eighteenth and nineteenth century music is a

chord. A melody should be played, and at its completion the student should sing the triad implied by the last note. Carrying this idea further, it will not be long before the student will be listening for chords within the phrase. It is obvious that if the melody is good music it will imply correct chord progression. The more the student senses harmony, the more his intonation will be affected, because a harmonic interlocking system is developed. It is not, however, necessary for the student to learn the names of the chords at this early age. It seems to me that the instructor can build this into the student by playing the correct implied harmonies in connection with the various elementary drills in string pedagogy.

Let us, for practical purposes, apply Rameau's analysis of the scale to teaching the student to play the major and minor scales. Examples 5 and 6 played one after the other will construct the tonic chord. Follow Example 6 with Example 7. The teacher will play the accompaniment as the student plays the scale. At first, the instructor may play the dotted half-notes of the scale with the student; but later on, in other scales, he will play just the left hand and the quarter-notes in the right hand. The intonation of each note of the scale will be controlled by the harmonic background.

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In Examples 9 and 10 the class may be divided, and the blending of each part will again be determined by the harmonic background played by the instructor. Examples 10 and 11 illustrate the descending major scale. Example 12 illustrates the use of non-harmonic tones in the ascending and descending major scale. Examples 13, 14, and 15 illustrate ways in which the melodic minor scale, ascending and descending, may be

In conclusion, the following deductions should be established by this discussion:

1. For the beginning student on a stringed instrument, support his intonation with a harmonic background found in equal temperament

2. The so-called compromising intonation should be presented when the student is more advanced, both technically and in his knowledge of music literature.



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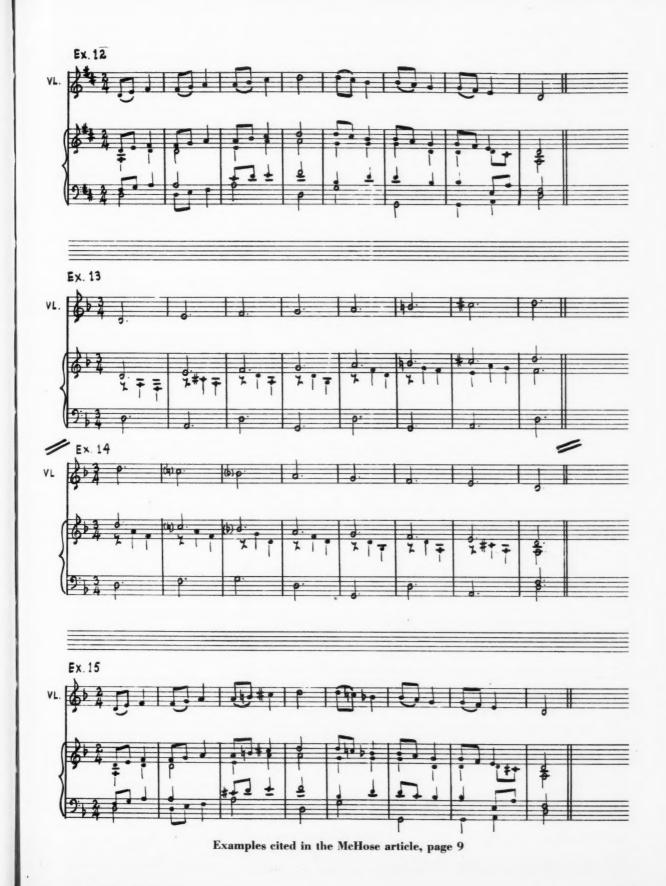




GOOD MUSIC FOR BETTER PERFORMANCE



Examples cited in the McHose article, page 8



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MULLER

(Continued from page 22)

opment of a well-rounded instrumentalist. Many directors will agree that upon entering the orchestra and band the student lacking in ensemble experience suddenly becomes aware of an interest build-up to a big let-down. This is the reason why many outstanding performers in our high schools do not remain members of the orchestra and band. Others discontinue musical studies entirely. This is the tragic situation in many schools year after year. The mediocre player will remain in the large group because his weakness of performance is covered up by the unmusical performance of the group. The mature player is wasting his

The plague of ensembles functioning only at contest time is a definite and far too common weakness in many of our instrumental music education courses of study. Six, eight, or ten weeks prior to the contest date there is a mad rush for ensemble music and first-chair players to complete the instrumentation. Players below the second chair are not

invited to participate. The notes and rhythm are set, and that is the extent of preparation. The contest adjudicator's criticism is, "You should play music; the notes and rhythm only guide you." The contestants do not understand what he means. Therein lies the answer to inadequate and superficial training. Therein lies the reason why student musicians graduate from high school and college and pack their instruments in moth balls along with their diplomas.

Ensembles are a vital and intricate part of the total program of instruction. They enhance the understanding of and joy in music. They are simply and honestly another step in

the learning process.

The cynic will look upon these ideas as wishful thinking, but actions speak louder than words. When well-organized and carefully followed through, the ensemble phase of training has paid lasting dividends and orchestral and band performance standards have reached new musical heights. Incidentally, you will also discover an alive and interested community surrounding the total instrumental music program.

In conclusion, let me say that the ensemble movement will succeed in any school situation. The secret is to begin early in the learning process. Easy duets and trios can be studied in the first year. At this early stage students will be eager to accept the ensemble idea. It is not unnatural for the student to want to dodge his daily practice. Ensembles provide the human element to challenge one's ability and this is one of our greatest motivating forces. Boys and girls are the same the world over. Give them a challenge and they will measure up.

READ

(Continued from page 17)

ments of interest, musical beauty, and/or technical mastery far above average that caused them to be accepted for a playing while others that lacked these components in whole or in part were not. At this point I can hear the anguished howls from all those composers (myself included) who did not win prize contests, but who are convinced that

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One shining exception comes to mind in this matter of non-performance stipulation: in the Juillard School of Music publication competitions, now regrettably suspended, entering composers were requested to append a list of performances of the submitted work, which would indicate that both the total number of hearings and the calibre of the performing organizations were seriously taken into consideration by the judging committee. This is as it should be, provided always that the same standard of technical efficiency and general musical content is applied to each and every entry regardless of the number of performances with which each is credited.

Commissions offer a slightly better solution to the composer's financial problems, although not all composers receive them, and those who do could certainly not live solely on such proceeds. Whereas most prize contests seem designed to uncover new talent, commissions are a practical means of furthering already established writers, bespeaking approbation of the composer's past work and confidence in his future compositions. Here the composer does not have to gamble; he usually receives in advance ample recompense for his labors, plus the certain knowledge that his new work will be performed. More than this no composer can ask! Commissions imply deadlines, but this rarely causes the recipient any discomfort, as frequently his best work is done under some degree of pressure. The not inconsiderable fact that, say, the Boston Symphony Orchestra under Koussevitzky will perform his work more than compensates for the trifling hardship of getting his music done by a specified time. The principal drawback of commissions is that they are not bestowed on enough different composers, but are generally passed out to a small handful of men, some of whom are seldom in acute need of the money involved.

A rather disturbing thought now intrudes itself: Why have prize contests and give commissions when so very few such honored scores are ever played more than once or twice? Of what use is it to dangle the tempting bait of \$1,000 before our

will in all likelihood be heard but a single time? Why commission a composer to expend an incalculable amount of time and energy in writing a work that may be premiered with fanfares but will then most likely be politely but definitely shelved? Hard-pressed as serious composers are in matters financial, I am sure the majority of them, if given a choice between \$1,000 and one performance and \$200 and five performances, would unhesitatingly

composers when the winning score choose the latter. If our musical organizations are going to give commissions and awards to the American composer to stimulate his creative work and at the same time see to it that some form of monetary reward also comes his way, could they not also expend just a little of that zeal and energy in demanding and securing a second, a fifth, a tenth performance of the many new scores thus brought into being? Everyone concerned with the whole problem needs to campaign vigorously and

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untiringly against the "premiere mania" that has afflicted so many of our conductors. The need to stamp out the arbitrary and vicious practice of certain conductors of refusing even to consider a score that has been played, regardless of its worth, is imperative. In a country that professes to be democratic in its art and culture as well as its politics this is an unthinkable situation, yet it not only exists but is actually condoned by those that have the power to rectify it-the managing boards and

trustees. Until this situation is corrected the composer will continue to be victimized by conductors whose sole apparent interest in the new music they perform is the prestige and publicity such performances bring them.

A survey of the fate (meaning neglect) of American prize-winning and commissioned scores would, I am quite sure, cause amazement and dismay to those who sincerely concern themselves with the economic problems of the serious American

composer. It should shed considerable and penetrating light on the merits of such means of stimulating and rewarding creative effort-a matter that has yet to be solved in a dignified and satisfactory manner for the composer.

SPANGLER

(Continued from page 13)

dure and some knowledge of principles that control pianistic behavior in making learning adjustments should have been assimilated during the studio lesson over a period of four years. According to Dewey, it is a great pedagogical fallacy that a person learns only the particular thing he is studying at the time. Collateral learning takes place which includes enduring attitudes, whether they are good or bad. The student is advised to enroll in a couple of unrelated classes in psychology, which has little immediate bearing on piano teaching. Occasionally he enrolls in a methods class; this too will have only remote application, since it is disassociated from the learning situation.

A student who gives only an hour a day to practice is not attempting to be a recitalist, but we believe he represents the type the teacher will enroll most frequently. Such a student could be initiated into his studies by experimenting with musical effects. Good music within his ability is very important, since interest must be maintained and a successful performance achieved as early as possible. The whole study becomes a project in aesthetics. Interests and attitudes are of real concern if experiences are to be educative. Growth and understanding by discussion of the music being studied will extend central meanings and increase interest. Help in developing attitudes of self-criticism while making music under guidance must take place. From his experiments at music-making, aural discrimination and motor skill will result. And finally, a musical performance of his piece will be possible because learning has been nurtured in a favorable environment. It is important to notice that the entire performance act is learned as a whole.

In order to shorten the "plateau" which almost inevitably occurs after the initial spurt in the study of a

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piece, it is often advisable to change emphasis. More attention to synchronizing the motor pattern with the musical pattern might be the solution.

Further consideration of the melodic trajectory can be given. For instance, the location of the climax might be pointed out; it might be noted how resistance is built at this place; attention might be directed to the manner in which the counterpoint or harmony supports the resistance for the climax; and then a review of harmonic tensions might be used for reinforcement, to add interest and assist in developing musicianship.

The Weber-Fechnor psycho-physiological law may be cited as showing that the intensity of reaction does not vary as the intensity of stimulus. Practically, this means that the difference between very low and medium intensities appears to be much greater to our ear than does the difference between medium and high intensities. A college student will be interested in consulting his references on the above-mentioned law. Of course such concomitant learning is presented merely incidentally, but the student's interest will be maintained, since his study of music is linked with other studies.

Since loudness of sound depends on both intensity and pitch, a dynamic apparatus (dynameter) for reference, calibrated to measure a true piano, a true fortissimo, and so on, which would serve the pianist for dynamics as does the metronome for tempo, might be constructed and sold by piano makers.

Suggested Remedies

Another point that may help maintain enthusiasm and shorten the learning "plateau" is the study of relationships between gestures and phrasing in performance.

Enumerating the defects in training piano teachers is far easier than suggesting remedial measures. A little reflection, however, may prove helpful.

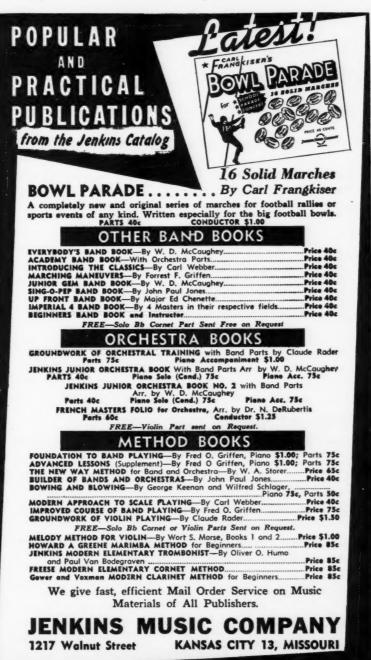
The major pianist as a teacher appears to be a problem to himself, because society tends to place music apart from other subjects. Usually he is not expected to be as well-informed in matters of the "market-place" as are the engineer, the law-

yer, and other professional men.

It has been suggested that cognate studies, such as psychology and physics, frequently publish results of experiments that would be of value to the musician. His training should prepare him to examine such experiments. The physician, the lawyer, and other professional men are so equipped after graduation from college. From the accumulation of evidence, it appears that the young professional piano teacher and artist

should be fostered on a re-evaluated curriculum.

Fewer students are willing to expend the arduous effort and time required to become an artist and teacher: richer monetary rewards seem to lie in other professions. Alert teachers enjoy their work, but more efficiency in dispensing piano skills must be attained, and it must be attained in less time and with less expenditure of energy in terms of practice.



TIBBETT

(Continued from page 7)

But just try sailing into the office, banging on the desk and saying, "I've told you time after time not to book my concerts so close together. I refuse to appear more than every other day!" I can promise you you won't appear nearly that often, if your manager has his way!

We have all heard of artists who have had phenomenal tours and bookings for several seasons and then suddenly fallen out of sight. The reasons for this are not, as public opinion so often maintains, because the person has lost his voice (or forgotten how to play an instrument). I do not believe that once a musician has reached a certain stature—barring serious accidents—his art is a thing that comes and goes and cannot be depended upon. The answer is usually managerial difficulty, and nine times out of ten means that the manager has found that person too difficult to handle. Another artist proves more cooperative and, human nature being what

it is, he gets first pick of the concerts.

My advice to young performers, therefore, is to select a manager as they would a wife or husband. Give the matter serious thought, and once the decision has been made, have faith and confidence, and do everything possible to make the association go pleasantly. Temperament is fine, but keep it out of business affairs, and put it into music.

Many readers will undoubtedly think that I have put the managements in a lofty position somewhere between czars of the music world and the Lord Almighty. There is just as much to be said on behalf of advising managers how to get along with artists. It can easily be argued that without great artists, a manager's business will quickly disappear, and that a musician without temperament is not worth the powder to blow him up. Therefore, the manager should handle the artist with kid gloves, as great ones do not grow on trees to be had for the picking.

In this series, I have undertaken to advise young performers, and consequently have let managers off easy! However, if any of them would like to know my feelings on the subject, I am always prepared to oblige them!

KELLY

(Continued from page 11)

to him, as they allowed him full scope to make all the noise he wanted, and it was considerable!

At Yale, his compositions took on a more and more experimental tone, and he was greatly assisted by having the New Haven Hyperion Theater Orchestra play his works as a novelty. This was practically the last time they were heard for a quarter of a century.

It is a clear case of a genius being born much ahead of his time. Had musicians been trained gradually to perform this type of music they would have presented it successfully to the public. The music is not difficult to listen to or to understand, but without tremendous preparation it still is practically impossible to perform, and much more advanced than the majority of compositions today. Some of the difficulties may be appreciated by just looking at the scores. Many of them have no key,

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Upon graduation from Yale, Ives decided that he would not take up music as a profession, but rather as an avocation. This decision may have been influenced by the attitude of many of his professors and publishers, who considered him crazy. Although his music had not yet realized its full maturity, he had already composed works which started in one key and ended in another, and one which was written in four keys all at the same time!

He was completely undismayed by the lack of recognition accorded him, and equally unconcerned when anyone criticized him for his innovations. Once when his father observed that a piece of music should end in the same key in which it started, Charles said he failed to see the reason. Why should anyone feel he had to die in the same house in which he was born?

Today his works are played all over the world, and they represent a phenomenal output. He has composed four symphonies, a great number of choral works and much chamber music, church music, works for brass band, dance music, 200 songs and compositions in quartertone for orchestra and for two pianos.

Ives always insisted that if publishers printed his music they were not to pay him dividends, and neither were they to accept any profits. This effectively squelched any interest they may have felt in his compositions.

From time to time, he has financed private editions of various of his works. In 1922 he published privately an album of 114 of his songs. These are a strange mixture, as according to most critics there are some first-rate ones, quite a few perfectly terrible ones, and eight which even Mr. Ives says are of no musical value whatsoever. In a preface to the album he says that some of them should never be sung as they are unsingable! The texts run a gamut which leads them from Aeschylus, through original lyrics, to an ordinary newspaper article.

I discovered Ives, much to my own amazement, when doing research for

a group of modern American songs for one of my all-American programs. It was soon apparent to me that the most modern offerings we, as a nationality, had made to the world of music were not the most recent. After studying two or three of the Ives songs I became so much interested that I gradually branched out to learn more of them, and eventually arrived at the point where I had enough for a whole program. I am proud of being the first person ever to give such a recital. My favorites, nevertheless,

are the ones I first learned, possibly because they fit in with my environment, or strike a particularly sentimental note in my life. These are White Gulls, Sick Eagle, Rough Winds, and Swimmers.

Strangely enough, in spite of Mr. Ives's warning, after studying them, I do not find them so difficult to sing—but how I feel for anyone who has to play the accompaniments!

All of Ives's compositions have now been published at his own expense, and can be found at the Library of Congress and the New York Public

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major works have been released.

Although Ives no longer composes, he still works on his scores, but cataracts on his eyes and a bad heart ailment prevent him from doing very much. The scores he works on have to be blown up to double their size so that he can see them. Any operation which would save his eyesight is inadvisable because of the heart condition.

Although I have never had the pleasure of meeting Mr. Ives, I do

Library. Several recordings of his not feel that we are strangers. When I first became enthusiastic about his songs, I was talking about them one night to my husband and some of our best friends, including Julian Myrick. He was very much interested in my reaction, and finally said: "Why June, didn't you know that Charles Ives has been my business partner ever since 1909?"

Of course I didn't, and even now it seems impossible to me that the composer was one of the presidents of an insurance company. Through Mr. Myrick I have been able to have indirect contact with the musician. His wife, Harmony Twitchell Ives, and I correspond frequently. She advises me where I can find certain manuscripts I want, and has dug some "unofficial" ones out of the attic for me. I have no hope that Charles Ives will ever dedicate anything to me, but I am very happy to be able to devote a part of myself and my singing to the one whom I consider the greatest American composer of them all.

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ROSENBURG

(Continued from page 25)

Turning to individual composers, it is interesting to note how several of the more prominent ones reacted to literary stimuli, and how they resolved the conflict between the older, purely musical conventions and the newer demands for emotional expression.

Schubert is considered the first of the true Romantic school. He developed the song into a major musical form. His peculiar and rare gift for creating melodies of the most singable type, which never descended to the sentimental or the obvious, was a determining factor in his success. Schubert's choice of texts shows his sympathy with prevailing artistic currents. The reaction in poetic circles against the formalism of eighteenth century verse was practically contemporaneous with Schubert's time. Yet he chose texts by the new school of poets of his own language, and also went so far afield as to use the words of the universally popular Walter Scott. It was natural for the Romantic composers from Schubert onward to find inspiration in Shakespeare's verses as well as his plots. Schubert, however, maintained a strict division between his vocal and his instrumental compositions, for in the latter group he never introduced extra-musical ideas. Most of his symphonies, sonatas, and chamber works have a Mozartian flavor; the genius possessed by both men for creating pure melody without stint being the probable reason for this similarity. Beethoven was an important influence, both personal and artistic, in the younger composer's life, and when after several decades of neglect Schubert's true greatness was recogbecoming an inspiration for younger

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Schumann extended the relationship between music and literature in several directions. First he found the separate, individual song too limited in its emotional scope, and so he composed song cycles. These groups of related compositions did not necessarily give the high points of a plot, but they did stress the emotional climaxes. Schumann and his imitators chose texts by the most familiar German poets, and thus their audiences could enjoy wellknown poems whose impact had been heightened by the addition of appropriate music. Schumann also gave direction to musical journalism, for he edited a magazine which proclaimed the tenets of Romanticism as applied to his art. He did not separate literary inspiration from his instrumental music as wholeheartedly as did Schubert. Two of his symphonies have titles indicating their content, though in no way can they be considered programmatic. It is in his piano works that Schumann attempts to give tone pictures; he abandoned the sonata form for the suite, in which he presents pictures of nature, scenes from urban life, and even complimentary as well as acid portraits of his musical contemporaries. Thus Schumann gave impetus to a form of music which culminated in the symphonic poem, the peak of programmatic music of this era.

The interest in the old, which was also an element of Romanticism, was demonstrated in the work of Mendelssohn, not so much in his compositions as in his work as a conductor. He saw the beauty and dignity in the composers of the early eighteenth century, who up to that time had been almost forgotten. It was through his efforts that Bach began to be performed in a suitable manner. In his own compositions Mendelssohn was less daring and less interesting than Schumann. Some indication of the predominance of the song may be gathered from the fact that many of Mendelssohn's piano compositions are entitled "Song without Words," thus suggesting a literary connection without giving the actual source.

By far the most romantic of the Romantics was Berlioz. He defied

nized, he joined his two mentors in his parents' ambitions for him to be to his development. The composer a lawyer, by becoming a musician. He fell in love with the theater and married a not too capable actress. At first he considered her the acme of glamor, but later he scorned her as the bane of his life. He never lost his love for Romantic literature, and this became the source of his inspiration. Berlioz chose the best writings for his musical treatment, and thus Vergil, Shakespeare, and Goethe each contributed something

wrote several operas, but his two best known, The Damnation of Faust and The Trojans, can be performed as cantatas with equal effectiveness. He also considered the symphony as a vehicle for dramatic expression. The Fantastic Symphony was conceived as an overture to a then popular melodrama, but as the composition takes almost an hour to perform, it is hardly suitable for its intended purpose. Again, instead of

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writing a virtuoso's showpiece for Paganini, Berlioz became more interested in Byron's Childe Harold, and around it wrote a dramatic piece for orchestra and viola solo. Besides his activity as composer, he wrote much musical and literary criticism. But Berlioz' most important contributions were his enlargement of the orchestra and his experiments in giving each instrument a new role. Thus he made the orchestra able to produce new tonal effects, and thereby convey a larger number of emotional and dramatic ideas.

Composers with less talent than Berlioz followed his lead and produced numerous works, for both orchestra and solo instruments, which attempted to give musical expression to ideas that could not be fitted to such a task. So their complicated scores, loaded with annotations and suggestions as to the meaning of practically every bar, achieved only momentary fame and they, as well as their music, are now forgotten. Naturally, a reaction was due, but Romanticism had not completely run its course. And so the return to the older methods and aims was summed up in the work of Brahms, who in many respects carried on the traditions of the movement.

No adequate picture of Brahms can be gained by the mere mention of his particular use of musical forms; some idea of the philosophy of the man is also necessary. In some respects he was more a traditionalist than Beethoven; his symphonies and sonatas are written in the classic pattern, and there is no attempt to introduce a programmatic element into such compositions. Yet Brahms manifested three qualities of Romanticism-love of folk art, interest in the old, and choice of the song as the vehicle for some of his most characteristic music. Many of his compositions, especially works for small choruses, are based on old German folk tunes, and he wrote very learnedly on slight differences in the language and notations in the various copies he used as reference material. Unlike Beethoven, Brahms was very much influenced by Bach, and his interest in the Classic period in music embraced the several schools of composition which preceded and were contemporaneous with Bach. As for the song, Brahms chose texts similar in content to those employed by his contemporaries; however, except in a few instances, he did not attempt to render the emotional progress of a plot in a song cycle.

But even all these things do not give the essence of Brahms's thoughts. It was the death of his mother and, many years later, the death of his beloved friend, Clara Schumann, that brought forth his deepest emotional responses. Despite his long residence in Catholic imperial Vienna, Brahms remained a devout Protestant. Therefore, he rejected the liturgical text of the requiem as unsuitable for a memorial to his mother; instead, he arranged suitable Bible quotations to express his grief.

Not only in his religious works, but also in several choral compositions based on the poetry of Schiller, Goethe and other German writers, Brahms so arranged the material as to achieve this sometimes gradual and sometimes sudden contrast between despair and exultation. Thus he found spiritual strength to withstand the disintegration of faith which was such a prevalent emotional tragedy in his day. Brahms was so constituted that both in his music and in his philosophy he was able to mingle time-tested ideas and methods with contemporary fashions. Because of his interest in old methods, Brahms, despite his unique genius, did not inspire younger men to follow in his footsteps, and others, less genuine and less gifted than he, became heroes to the next generation.

Romantic Musicians

The performer as the center of musical interest is another manifestation of the Romantic era. Of course the eighteenth century saw the temperamental domination of a whole line of operatic prima donnas, both male and female, and such instrumentalists as Vivaldi and Scarlatti commanded enormous followings. But in the nineteenth century, certain instrumentalists fostered the idea that their technical superiority was due to supernatural forces. Paganini did nothing to curtail the rumor that he was in league with the devil. In fact, this story proved to be excellent publicity, bringing the credulous to his concerts. Since technical skill was at a premium, such superior performers found that the ordinary repertoire did not afford enough passages to exhibit their particular abilities in full. Thus most of these performers became composers of works of dazzling brilliance which had little content beneath the shimmering surface; yet these difficult works are still popular with both mature artists and fledglings as well as with their audiences.

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There was one such performer, who, either because he lacked extreme virtuosity, or because his musical standards were higher than contemporary composer-performers, created a whole literature for the focal instrument of his era. This man was Frederick Chopin, and in his life he personified many aspects of Romanticism, yet in some instances he broke away from prevailing tendencies. His inspiration was not dependent on literature for its stimulus, nor did he attempt to exploit all forms of musical expression. He was content with the piano, but he exploited the possibilities of this instrument as no previous composer had done. The piano was not considered merely a means of exhibiting the performer's dexterity, but both instrument and player must accommodate themselves to the emotional content of the music. Even in the Etudes, which are intended to reveal the difficulties of the instrument, Chopin produced brief works which are highly emotional. In some compositions he treats the piano as the conveyor of delicate moods, while in others its resources are strained seemingly beyond the capacity of even such a versatile instrument, and one feels that only the full orchestra could give proper brilliance and variety. This, at least, was the opinion of George Sand, and Chopin's last composition was a sonata for cello and piano, written in a style quite distinct from his earlier works. Death prevented the composer from showing whether he was entering a new phase of expression, and so Chopin will always remain the preeminent composer for the piano.

Perhaps Franz Liszt may be considered the epitome of the Romantic musicians, both in his personal life and in his career as a performer and a composer. From his early vouth he inspired feminine admiration, and in the Byronic tradition he did nothing to discourge rumors of his un-

conventionality. Like less richly endowed instrumentalists, Liszt depended heavily on technical wizardry for his sensational success, and his piano works emphasize this element. Far more important that his rhapsodies and his elaborations on popular operatic melodies is Liszt's creation of the tone poem, an entirely new type of orchestral composition. Created under the overwhelming literary impact of Romanticism, it attempted to tell a story without the use of action, as in opera or ballet, and without the use of words, as in the song, cantata, or oratorio. Nor was this new creation anything like a programmatic symphony, such as Beethoven's Pastoral. Liszt abandoned the sonata form, though he did use four subdivisions of varying tempi. Like other composers of the period, Liszt endeavored not to give a literal musical translation of a story, but rather to suggest its emotional content. For his subjects the composer chose poems by the most representative authors of Romantic Literature, men such as Byron and Lamartine. Nor was Liszt unaffected by universal desire to link music and poetry. Taking a cue from Beethoven no doubt, he composed a series of four tone poems based on Goethe's Faust, climaxing the cycle with a choral setting of one of the most philosophical passages in the drama.

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With Liszt we come to the climax of Romantic music. Of course certain elements persisted in the work of younger composers, but they employed these features in an entirely different manner. They looked at the world with less bold and eager eyes, for they felt that something was amiss in their environment and they probed for the cause with a diligence unknown to their predecessors. If these young men broke all rules and standards they did not do it with the bravado which would have been characteristic of the Romantics, but because they felt that they could not equal their elders by using the same musical grammar. For though the lesser Romantics produced works which in some cases were not suitable for musical interpretation, and in other instances were merely trite, no period of musical history has witnessed the composition of so many genuine works of genius in so great a variety of forms.

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ODNOPOSOFF

(Continued from page 19)

The same thing applies to the left hand, where there might be incorrect fingering or a bad shifting of position. Instead of working on fifty or sixty notes at a time, break the passage down into five or ten. It is obviously impossible to go into specific examples without getting too technical. But to give one concrete instance of how to reach the maximum technical facility without wasting too much time and energy, take a broken chord in A minor, starting on the G string in the first position and ending in the seventh. Intelligence counts for more than zeal.

I am sure that the majority of people will repeat this broken chord (consisting of ten notes) hundreds of times before feeling sure of themselves. The difficulty does not consist in playing the notes. By that I mean that the fingers will fall in the right place if one is in the correct position. It therefore resolves itself into the shifting of the hand, and the work involved can be cut in half by playing only the notes which require the change of position and such in-between ones as control the execution. Specifically, that means that you play A on the G string and grasp the E on the D string, both in the first position. Then shift to the A on the D string in the fourth position, grasp the E on the A string and shift again to the A on the E string in the seventh position. In that manner you have a skeleton of the complete action required, and have played half of the notes with perfect control of the movements.

I am convinced that practicing in the above manner for just a few minutes will enable one to play the original chord perfectly and in half the time. This is, of course, a very simple example which can be multiplied by millions.

THOMPSON

(Continued from page 27)

approach, involving faith and an urge to go ahead and tackle some specific aspect of the total problem. The women often provide the extra push and tenacity needed to get a symphony organization over some particularly difficult spot. According-

ly, a corps of women workers for a community symphony is vital, and such a corps is frequently called a symphony women's committee.

Symphony women's committees have been highly developed among many of the all-professional orchestras. At least one major symphony employs a full-time paid secretary to direct the work of its women's committee. Representatives of these committees hold national meetings, and in past years they also have invited some of the community orchestra women's committees to send representatives to the meeting.

A number of the community orchestras likewise have developed excellent women's committees. Some of the new community symphonies are establishing their women's committees simultaneously with the formation of the playing group. Other orchestras which have been established several years are now adding the women's committee as a formal part of the organization.

Basic Concepts

The actual methods for developing a women's committee will depend on the habits, preferences, and personalities of the individual community. There are certain basic concepts however, which hold for the development of all community symphony women's committees.

1. The leadership of the women's committee must be strong, intelligent, and practical. The president of the women's committee needs the same outstanding qualities as those required of the president of the orchestra's executive board. First of all, she must be genuinely and sincerely interested in the orchestra. She must be energetic, dynamic, a recognized leader in the community -able to work well with other women, able to direct successfully the work of other women-and she must have almost unlimited time to devote to the symphony work. The president must have poise, ability to speak before large groups, a wide acquaintance among the women of the community, and a healthy sense of humor.

2. The membership of the women's committee should be representative of all women in the community, for again it must be remembered that the successful community

orchestra must belong to the entire community. One of the great dangers inherent in the women's lay organization of the orchestra is the tendency for the women's committee to become the private baby of a small group of interested women who work hard for the orchestra, but by their very possessiveness shut off the wider participation of women more widely representative of the entire population.

3. Both privileges and obligations should accrue to women's committee members. The obligations should include a demand that all members be willing to spend at least part of their time, energy, talents, influence, and money on behalf of the orchestra. Small dues should probably be paid as a further demonstration of their serious intent.

The privileges should include a sense of actually belonging to the official orchestra family. The women's committee members should be given opportunities to get acquainted with the conductor, orchestra players, and guest soloists. They should be given advance information on special orchestra activities, policies, and so forth. Some orchestras arrange for the committee members to earn their own tickets through the sale of a certain number of tickets. Outstanding work on the committee should be given special recognition, and some provision should be made for pleasant social activities within the women's com-

4. Constant and wise use should be made of the talents and wisdom within the women's committee. Members of the committee will probably have closer contact with more audience members than will any other unit of the symphony organization. Not only that, they will probably have the widest contacts in the city at large. As a result, the women's committee will obtain very definite public reaction to the orchestra work and policies. They will be able to draw valid conclusions which will be of great help to the executive board, conductor, and orchestra management. For these reasons, the women's committee should have official representation on the orchestra's executive board and full cognizance should be taken of that representative's observations recommendations.

5. Specific work should be assigned to the women's committee throughout the year, and both the individual members and the organization as a whole should be held responsible for it. New projects should be added to the committee's work as both it and the orchestra expand. The work and responsibilities of the committee should be sufficiently important and extensive to constantly challenge the imagination and interest of the committee members.

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So much for general policies. The next consideration is how to start a women's committee. Again, the method will depend largely on the individual community, and there probably is no one best way.

The Charleston (W. Va.) Symphony formed its women's committee during the orchestra's fourth season by inviting every women's organization in town to appoint two members to represent it at a symphony meeting. These representatives were expected to take reports back to their own organizations and enlist the support of these organizations in the symphony movement. The organizations included professional women's organizations, church and educational groups, women's clubs, lodges, veterans' and professional auxiliaries, political groups, parent-teacher associations, garden clubs, the Junior League, junior women's clubs, and so forth.

The orchestra's executive board entertained this group of about 60 women at a luncheon, explaining the symphony setup to them and asking them to become members of the newly formed symphony women's committee, which would have as its task the general support and encouragement of the symphony. The women responded enthusiastically. The board appointed the women's committee president, who in turn selected the other officers and the committee chairman, and the organization was established.

Although the committee was formed on the basis of representatives from other women's organizations, it soon emerged as a full-fledged and recognized women's activity on its own. Members were added on the basis of their own personal interest in the orchestra, until the women's committee numbered about 200 persons.

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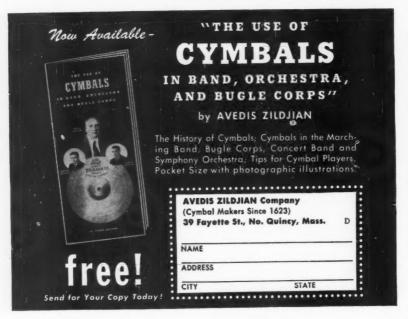
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As the orchestra work expanded, it was felt that an even larger women's committee memoersinp, well-distributed geographically, was needed. Atter the existing membersnip had been plotted on a county map according to the places of residence of the members, the files of season ticket holders were examined. A long list was prepared of names or women who had already shown their interest in the orchestra by purchasing tickets for five successive years. This list was then plotted geographically, and women who lived in areas needing augmentation or who had influential social or business tie-ups were selected as member prospects.

The orchestra sent a letter to these women explaining the orchestra's need for more help, and inviting them to become members of the committee. A simple form was enclosed on which the women could indicate their special interests and abilities (see form on page 60).

The response was extremely gratifying and scores of valuable new workers were added to the committee. Similar procedures were used to organize symphony women's committee units in suburban areas.

Inasmuch as the Charleston women's committee has such a large membership (between 400 and 500), most of the work is carried on through smaller units or subcommittees. Only two or three general meetings are held each year and these usually take the form of major social events.

After each member indicates the work she is most interested in doing, a job placement file is set up in the symphony office. The names of those women interested in helping with clerical work are placed in the "office assistants file"; those interested in making speeches are placed in the appropriate file, and so on. Committee assignments are then made from these files, though of course all members are expected to assist in ticket sales and fund-raising

This plan works fairly successfully, but much could be gained from a more closely knit women's organization. It is probably a good starting method, with adjustments to be made as the orchestra and the committee both mature and expand. The plan does offer one very valu-

able advantage in that, from the outset, the women's committee of the symphony represents women from every part of the city and with almost every conceivable interest.

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Another entirely different concept for the organization of a women's committee may be more successful in some communities. Women enjoy working in small congenial groups. The success of church circles and garden clubs is proof of this statement. The plan can be successfully applied to a women's symphony committee. Under this form of organization, the committee is in reality a federation of many small symphony clubs. The plan calls for a strong central women's committee board, comprised of the officers and other selected persons. Again, it is practical for the orchestra executive board to appoint the women's committee president, who in turn appoints other officers. The executive committee may select other persons to serve on the women's committee board, or they may be elected by the general membership. This small group is responsible for the policies and direction of the work of the entire committee.

Working with this board is a larger women's committee advisory counsel made up of representatives (one or two) from each of the symphony clubs. The clubs are formed by selecting an interested key person from neighborhoods and interest groups throughout the community. These women are then asked to form symphony clubs from among their neighbors and acquaintances. Obviously, the success of the plan depends on the proper selection of these key people. Forty or fifty such clubs should be organized in a city of 70,000 or 80,000 population.

Each club then selects its own name, such as the College Hill Symphony Club or the Beethoven Symphony Club, electing its own officers and establishing its committees. These clubs are expected to function throughout the year as promotion and education units for the symphony, meeting regularly and carrying out a program of interest to the membership while at the same time doing certain specific assigned work for the orchestra.

In proportion to its size, the club is given a minimum quota of money to be raised for the symphony

through the sale of tickets, bridge parties, bakery sales, or any other method decided upon by the individual group. Roughly, a quota of \$10 per club member works out pretty successfully.

Each club will tend to develop its own special activities and will therefore emerge as a "natural" for special work for the symphony. For instance, clubs made up largely of mothers of school-age children will be especially interested in work on children's concerts. Other clubs may be more interested in acting as official hostesses for the orchestra's social affairs and so forth, but each will be making a specific contribution to the work of the symphony.

Successful Projects

This plan offers a better organized, more closely knit group than does the first plan. However, it also requires a more complicated organization and a great deal more direction from the symphony management. Regardless of the organi zation form adopted, women's committees carry on a tremendous part of the work of a community symphony. The following are some of the projects that various women's committees have undertaken success-

1. Fund-Raising Activities

- a. Sale of symphony tickets*
- b. Special gift solicitations*
- c. Sale of program advertising

Advertising in the symphony printed programs can be a good source of revenue for orchestras. Women's committees are excellent salesmen for the project. One orchestra offers the women's committee a 10 per cent cash commission on all advertising sold, thus giving the committee a little additional income for financing its own special projects. The committee in this city (80,000 population) sells \$3,500 worth of program advertising each year. Printing costs for a 42-page program issued six times during the season total about \$1,600. The women's committee receives a \$350 commission, thus netting the orchestra a profit of \$1,550 from its printed programs each season.

Several orchestras have celebrated special events by issuing handsome souvenir programs. The women's committees often handle the project and have earned several thousand dollars for their orchestras through wide sale of advertising for the one souvenir program.

d. Benefits

Benefits, both large and small, are a specialty of symphony women's organizations. One of the most ambitious benefits given recently was "Symphony of Fashion" presented by the Wichita (Kan.) Sym phony Women's Committee. A combined concert and fashion review, the affair netted \$3,000 for the orchestra. Such large-scale benefits, presenting both the orchestra and a special feature of some kind are increasingly successful.

Bridge parties, antique shows, flower shows, special showings of movies, symphony carnivals, guest artist concerts, silver teas-all are being used by women's committees as money-making schemes for their orchestras. Not only do they usually result in some profit, but they add to the general activity, promotion, and interest in the symphony organiza-

tion.

2. Educational Projects

a. Student symphony concerts

Special concerts for children usually are started as the direct result of interest and work by the women of the community. These concerts are vital to the successful community orchestra, for they fill a great educational need, and at the same time develop future audiences for the orchestra.

The women's committee of one orchestra handles all promotion, preparation and distribution of program notes in the schools, transportation arrangements, audience supervision, and sale of tickets for student concerts.

Another women's committee raises sufficient funds from other activities to cover the costs of several student concerts each year, thereby enabling all students to be admitted free of charge.

Student talent contests are operated by another women's committee as an encouragement to student

^{*} Note: Detailed material on these procedures will be given in a later article in

musicians of the community. Contest winners are presented as soloists on the student concerts.

b. Scholarships for the orchestra members

Realizing that some of the orchestra players were financially unable to meet the cost of continued private instruction, one women's committee assessed each committee member \$1.00 to start a scholarship fund. Instrumental teachers among the orchestra members were asked to make a special rate for persons in the orchestra wishing to study under the scholarship plan. Any orchestra member desiring to continue with private instruction could then apply for financial aid from the scholarship fund, personally paying what he could toward the cost of the lessons, with the remainder being made up by the fund.

c. Student-training ensemble

In one community having a good community orchestra there were absolutely no high school orchestras or special-training groups which would enable students to obtain the ensemble experience needed for being admittd to the symphony itself. The symphony women's committee raised funds to start such a group. Students who were well advanced in the work on their own instruments, but who had had little or no ensemble training, were given special work under the direction of the symphony's concert master.

No effort was made to build this group into a well-balanced peforming ensemble. Instead, all students qualifying technically were admitted to the group. They were given instruction in basic orchestra routines, such as methods of counting tacit measures, understanding signs and musical terms, the meaning of a conductors's gestures, sight reading, and so on. As quickly as possible they were graduated from the training ensemble into membership in the symphony itself.

d. Musical teas

A music appreciation program for all women who held symphony tickets was inaugurated by one women's committee. A few days before each concert the committee entertained at a "Musical Tea Talk."

The programs consisted of discus-

sions of the music to be played at the concerts, demonstration and discussion of certain instruments by members of the orchestra, sound films relating to the symphony, and other subjects in the music field. The teas served a dual purpose—the development of more knowledge and therefore more enjoyment of symphonic music on the part of many of the audience members; and the addition of more interested women to committee membership.

Many variations of this type of music appreciation program have been developed by women's committees—some only for members of the committee; others for wider audiences. They have proved to be valuable additions to a community symphony's activities.

3. Promotion and Publicity

a. Window display contest

Retail store window displays offer a dramatic method for publicizing the symphony and they reach thousands of people who have no other contact with the orchestra. Women's committees have been especially successful in handling excellent window display contests.

b. Student poster contests

One women's committee organized a symphony poster contest in the junior and senior high schools. The entries were judged by members of the women's committee and the posters were displayed in retail store windows. Winners were presented with symphony tickets.

c. Camera club contest

A similar contest was sponsored for members of the local camera club by one women's committee. Members of the camera club were invited to attend two orchestra rehearsals and given permission to take any pictures they wished. The candid shots of musicians and the conductor were exhibited in a down town location and prizes were awarded to the winners in several different classifications.

The project resulted in an excellent supply of publicity pictures which the orchestra used throughout the season.

d. Speakers' Bureau

One women's committee organized a Symphony Speakers' Bureau. Good speakers from the committee, executive board, and orchestra members were given a brief course in the symphony—its history, method of operation, financial setup, human interest stories about the players, and biographical material on the conductor.

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The committee then contacted many organizations in the city, offering a speaker for use on one of their regularly scheduled programs. In this way, symphony promotion of a wide educational nature was carried on throughout the year, and many and varied offers of help for the orchestra came as a result of these talks.

e. Radio programs

Several women's committees carry on regular weekly radio programs promoting the symphony. These take the form of quiz programs, "platter" programs, discussions on music, feature interviews, teen-age roundups, panel discussions, and so forth. These programs not only widen the orchestra audience, but also offer an activity of special interest to many women's committee members.

f. Publicity in special periodicals

One women's committee carried on a regular service of symphony news coverage for special periodicals issued in the city. These periodicals included local trade and plant magazines, club and church bulletins, and so forth. Items of special interest on the symphony activities and orchestra members who were affiliated with the various groups represented by the periodicals were sent regularly to the editors.

The project was handled by an exnewspaper woman on the committee who did not care to work professionally, but who was glad to have the chance to keep her finger in journalistic activities in a small way. The resultant publicity was excellent for the orchestra.

4. Concert Details

a. Box office work and ushering Women's committees frequently handle the symphony box office work and ushering at concerts. They enjoy it, and at the same time lend a gracious note to the very first contact the audience has with the orchestra organization at each concert.

Some orchestras ask members of

the women's committee to serve also as official "greeters" or hostesses at the concerts, thus giving each audience member a special and individual welcome.

b. Checkroom service

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One orchestra played its concerts in an auditorium having no checkroom facilities. The women's committee arranged a makeshift checkroom, charged a small fee, and earned a little money for the committee, while offering a needed service to audience members.

5. Social Activities

Just as big business deals are often transacted on the golf course, so orchestra business can be facilitated by wise use of social activites. The women's committee is absolutely essential for such affairs which, over a period of years, will include all kinds of entertainment for special guests, the conductors, musicians, and others

The first concert of a new orchestra in a small city was celebrated by many women opening their homes for small receptions during the two hours immediately following the concert. Another women's committee invites all audience members to attend large receptions after one or two of the concerts each year.

An annual combined public orchestra rehearsal and "social gathering" is arranged by the women's committee of one successful orchestra as a method of interesting more people in the symphony. The possibilities for novelty and good promotion in these social events are endless, but to fulfill their potentialities, at least some of them must have wide coverage and appeal rather than being only small exclusive af-

6. Special Activities

Women's committees have worked out many other interesting projects for meeting the special needs of their own communities and orchestras, such as the following:

a. Nurseries at concerts

At least two women's committees (and probably more) conduct nurseries during the symphony concerts. Mothers of young children are invited to leave the youngsters in the symphony nursery during the concert. The older children (four to



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seven years old) are given special music appreciation instruction on one or two works which are being played at the concert, and are then brought into the auditorium to hear just those works.

b. Office Help

A sort of "flying squadron" of business women who were members of one women's committee formed an emergency office committee to assist the orchestra's very limited office staff. They give generously of their time in doing special office work of various kinds throughout the year, making it unnecessary for the orchestra to incur added expenses for these services.

c. Music library assistance

A similar plan was devised for assistance in the repair of music owned by one orchestra.

d. Purchase of orchestra dresses

As one orchestra began to emerge from its "cradle days," the women's committee became very much disturbed over the orchestra's stage appearance. They felt that the formal gowns of different colors worn by the women orchestra members were unprofessional looking. Accordingly, the committee raised sufficient funds to purchase material and employ a seamstress who made very attractive long black dresses for all women members of the orchestra.

e. Concert day lunches

One orchestra is forced to import about ten musicians from a large nearby-city for a final rehearsal and the concert. The rehearsal is held at twelve noon on Sunday and the concert is played at three o'clock. Immediately after the rehearsal, the women's committee serves a very simple lunch to all the musicians, a service sincerely appreciated by the players and a pleasant, informal social occasion for the members of the women's committee.

It is gratifying to see how willingly civic-minded women give of their time and energy in behalf of a community symphony orchestra. They explain it by saying that they want a symphony in their community—both for themselves and for their children. Inasmuch as they do not have the necessary training or talent to play in the orchestra, they do the next best thing by helping in

its support and promotion. They find full repayment for their efforts in the constant development of the

2. Working on social events_

3. Holding social events in my home.

symphony and the ever-widening audience of symphonic music lovers in their city.

ame	Date
ddress	
ame of Employer	Phone No
Affiliation with Local Organization: Plea to which you belong, indicating position	se list names of all other local organizations held.
Organization	Office or Committee Work
Campaign Work: Please indicate the are with symphony ticket sales and fund-raising	eas of work you prefer doing in connection ng campaigns.
 A. Personal solicitation: 1. Among my own friends and acquair 2. Among strangers from lists provided 3. Neighborhood door to door canvassi 4. In the following school or schools. 	by symphony office
5. Among members of the following of	organizations
6. Among business and industrial firm	S
B. Campaign Administration:	e for gathering telephone sales reports from
special talent and service. What are you n	phony has need of nearly every kind of nost interested in, and what do you do best? I prefer doing as a member of the women's
A. Publicity and Promotion:	
2. Making speeches	
 Poster making	
5. Window display contest 6. School poster contests	
7. Program advertising sales	
B. Special Activities:	
Managing benefits Working on benefits	
3. Office routine: (a) At the symphon	
(b) In my home or 4. Music library repair work	office
5. Contacting new people	
C. Concert Detail:	
1. Box office work	
D. Educational Projects:	
1. Student concert work	
 Scholarship projects Music appreciation program work: 	(a) with adults(b) with children
E. Hostess Work:	(b) with thindren
1. Managing social events	4

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